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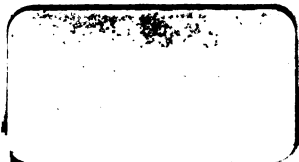
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— A —

DRILL BOOK

— IN THE —

Elements of English Language.

THIRD EDITION. REVISED.

By EDWARD CONANT, A. M.,

PRINCIPAL OF THE STATE NORMAL SCHOOL, AT RANDOLPH, VT.

— . . . —

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P R E F A C E.

This edition of *A Drill Book in the Elements of English* has been prepared at the urgent solicitation of teachers who have used the earlier editions, for sometime now out of print, and who allege that they find no satisfactory substitute for it.

The work is meant for a drill book in elements. It is designed to help forward such a study of the English language as will enable one to read at least modern English authors with enjoyment, and to express clearly one's own thoughts.

Questions, directions, and model exercises, have been subjoined to a part of the text at the beginning of the book, to indicate modes of handling words and sentences. Very few of the questions and directions lead to exercises usually called grammatical, as such will be sufficiently suggested by a proper study of the grammar.

T O T E A C H E R S .

The essential part of this book is the text of the selections. Whatever else it contains has been introduced to facilitate the study of that text.

T H E S E N T E N C E

is the proper unit of speech, and so is the first thing to be treated in the study of language. Beginning with the lesson entitled *The Sentence* read over with the class the groups of words, and see that the distinction among the groups is well understood by the pupil. Then let him write out such groups as are sentences, and form other groups, some making sentences, and some not making sentences.

T H E U S E S O F S E N T E N C E S

should be considered next, and the lesson bearing that title treated in the same way. When the pupils have become able to form and to recognize sentences of the several classes, they should learn the definitions of the first two lessons.

WORD ANALYSIS

tends, first of all, to promote accuracy in pronunciation and spelling, and is an important exercise.

The method inserted and illustrated has been for many years in actual use, with good results.

THE SCANNING

of the simpler forms of poetry is very easy. It is also very useful as leading to a better knowledge of the accentuation and construction of words, and to an observation of the musical or unmusical effect of words and combinations. Scanning is best learned by imitation. Let the teacher select an easy passage from some poem in the book, as for example, the first lines of "The Lady of Shalott," and scan to the class, then with the class, then let the class scan without the teacher ; and, in due time, let each pupil scan the passage by himself. After a few exercises of this sort, the lessons relating to scanning may be studied with advantage.

ROOTS,

prefixes and suffixes are best studied in connection with the text of some good author.

To begin the study of these, let the teacher read over with the class the text of the lessons entitled *A Sentence with Questions*, *Elisha and Joash*, *Solomon's Request* and *An Address*, observing in the notes what words are given as having prefix or suffix, and the parts of such words. Then find in the tables the several prefixes, roots and suffixes, and their meaning. After going over these lessons in this way, let them be often reviewed, the teacher calling for the prefix, root, primitive, or suffix of a word, and the class, or a pupil, responding with the part and its meaning. When these lessons have been gone through with many times in this way, the class should be set to learning the prefixes and the suffixes, such exercises as are above described being kept up meanwhile.

The writing of words and their parts on the blackboard, as they are presented in the notes referred to, is a good exercise for a class.

To my fellow teachers, and others, who have favored me with suggestions, my thanks are herewith presented. Their approval is the reason for the appearance of this edition.

RANDOLPH, Aug., 1887.

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THE SENTENCE.

GROUPS OF WORDS. EXAMINE THEM.

Sun sky stars if of. Lamp book hear sight good. The sun shines. Inkstand pens paper. This is a good pen. How it rains! Seeing such hat band-box. The horse runs. Fire flow water grass oxen. The cherry is ripe. Is the apple ripe? Can you see the hawk? Hear him.

Copy those groups of words that tell something or ask something.

A sentence is a group of words making complete SENSE, or, A sentence is a THOUGHT expressed in words.

WORDS and SENSE are necessary to a sentence.

THE USES OF SENTENCES.

I. SENTENCES USED TO ASSERT.

He greets me well. I am a soldier. You may do so. The storm is up. The gods to-day stand friendly.

II. SENTENCES USED TO ASK QUESTIONS.

Whence comest thou? Saw you anything? Did he take interest? Where is my instrument? Calls my lord?

III. SENTENCES USED TO COMMAND OR EXHORT.

Consent thou not. Say not thou. See thou to that. Be ye warned. Be ye therefore perfect. Turn ye. Believe not so. Give me your hand. Pause there. Draw aside the curtains. Speak to me. Come on.

IV. SENTENCES USED TO EXPRESS STRONG EMOTION.

How ill this taper burns! What a fearful night is this! How beautiful the fresh green fields are!

Sentences are used for four general purposes; (1) to assert, (2) to ask questions, (3) to command or entreat, (4) to express strong emotion.

- I. Sentences used to assert are declarative.
- II. Sentences used to ask questions are interrogative.
- III. Sentences used to command or entreat are imperative.
- IV. Sentences used to express strong emotion are exclamatory.
 - a. Every sentence should begin with a capital letter.
 - b. Every declarative sentence, and every imperative sentence should be followed with a period.
 - c. Every interrogative sentence should be followed by an interrogation point.
 - d. Every exclamatory sentence should be followed by an exclamation point.

WORDS.

GROUPS OF LETTERS. EXAMINE THEM.

Aabib, ggthe, begin, outer, eonneryic, buying.

Give the sound of each letter in each group. Combine the letters in syllables and pronounce, if you can.

Which of the groups mean something? The groups that mean something are words.

Words are either spoken or written. A spoken word is a sound or a group of sounds used as the sign of an idea.

A written word is a letter or a group of letters used as the sign of an idea; or, briefly,

A word is the sign of an idea.

SOUNDS.

A, I, O.

Pronounce these words. Pronounce making the sounds very short, making the sounds very long. The mouth is kept open, and the breath is not stopped in making these sounds.

Such sounds consist of pure tone and are called vocals.

At, if, it, up.

Pronounce these words aloud. Give separately the sounds of each word. Give the vocal sounds of each word. Pronounce these words in whisper. Give separately in whisper the sounds of each word. One sound in each word is the same when the word is whispered as when it is spoken aloud.

Such sounds consist of pure breath and are called aspirates.

Am, an, in, on, or.

Pronounce these words aloud. Give separately the sounds of each word. Give the vocal sounds of the words. Give the sounds not vocal. Pronounce each word in whisper. Give separately in whisper the sounds of each word. The sounds not vocal are not the same in the whispered word as in the word spoken aloud.

Such sounds consist of tone and breath united and are called subvocals.

An elementary sound is one of the simple sounds used in speech.

There are three classes of elementary sounds; vocals, aspirates and subvocals.

Vocals consist of pure tone.

Aspirates consist of pure breath.

Subvocals consist of tone and breath united.

LETTERS.

Bat, bate, fan, fain, pain, cub, cube, receipt, might.

Pronounce these words. Give the vocal sounds of the words, the aspirate sounds, the subvocal sounds.

Name the letters representing the vocal sounds, the aspirate sounds, the subvocal sounds, those representing no sound.

A letter is a character used to represent an elementary sound.

There are three classes of letters; vowels, aspirates, subvocals.

Letters that represent vocal sounds are vowels.

Letters that represent aspirate sounds are called aspirates.

Letters that represent subvocal sounds are called subvocals.

Letters representing aspirate sounds and letters representing subvocal sounds are consonants.

Letters that represent no sound are silent.

The vowels are ; *a, e, i, o, u,* and *w* and *y* when not joined in pronunciation with a following vowel.

The aspirates are ; *c, f, h, k, p, q, s* as in *sun, t, th* as in *think, sh, ch, x* as in *tax, wh.*

The subvocals are ; *b, d, g, j, l, m, n, ng, r, s* as in *wise, th* as in *this, u* following *q, v, w* and *y* when not vowels, *x* as in *example, z.*

SYLLABLES.

Man, out, see, knife, word, pen, get, hear, speak.

Pronounce these words. They are pronounced by one impulse of the voice.

Such words are monosyllables.

Manly, outward, paper, vocal, accent, consist.

Pronounce these words. They are pronounced by two impulses of the voice.

Such words are dissyllables.

Aspirate, excellent, subvocal, syllable, courageous.

Pronounce these words. They are pronounced by three impulses of the voice.

Such words are trisyllables.

Excellently, accommodation, ungrammatically.

Pronounce these words. They each require more than three impulses of the voice.

Such words are polysyllables.

An impulse of the voice is such an effort as is made in pronouncing words, like *man, out, see.*

A syllable is a word or a part of a word pronounced by one impulse of the voice.

A monosyllable is a word of one syllable.

A dissyllable is a word of two syllables.

A trisyllable is a word of three syllables.

A polysyllable is a word of more than three syllables.

DIPHTHONGS. TRIPHTHONGS. DIGRAPHS.

Oil, loud, town, fair, great, height, say, saw, aught.

Pronounce these words. In each word two vowels stand together in the same syllable.

Beauty, lieu, view, buoy.

Pronounce these words. In each word three vowels stand together in one syllable.

Sing, this, when, physic, child, fish.

Pronounce these words. In each word are two consonants standing together to represent one sound.

Two vowels standing together in the same syllable are a diphthong.

Three vowels standing together in one syllable are a triphthong.

Two consonants standing together to represent one sound are a digraph.

DERIVATION.

Come, become, income, outcome, overcome, welcome; comely, comeliness; uncomely, forthcoming, unbecoming.

These words have a common part *come*, which is itself an English word. The other words are formed from the word *come* by putting other parts before or after, or both before and after it. The word *come* is not derived

from any other English word, and is a primitive word. The other words are derivative words. This is derivation by addition.

See, saw ; blow, blew ; tread, trod ; man, men.

The second word in each pair is derived from the first, by change of vowel. This is derivation by internal change.

Sell, sold ; teach, taught ; shall, should ; will, would.

The second word in each pair is derived from the first. In each derivative there is (1) an addition, (2) change of vowel, (3) change of consonants. This is derivation by addition and internal change.

Conceive, deceive, perceive, receive, receiving, received, receiver, receivers, receivable.

These words have a common part *ceive* from which words are formed by additions ; but that common part is not itself an English word. Such a common part is a root.

A primitive is a word not derived from any other word in the language.

A derivative is a word formed from some other word in the language.

A root is a syllable or a group of syllables, not itself an English word, from which English words are formed by additions.

A prefix is a part put before a primitive or a root to form a word.

A suffix is a part put after a primitive or a root to form a word.

There are three modes of derivation from primitives, (1) by addition, (2) by internal change, (3) by addition and internal change.

NOTE 1.—When the derivation is by addition a part may be dropped as *love, loving ; send, sent ; have, had ; young, youth.*

NOTE 2.—A new word is sometimes formed by dropping a part, as *alone, lone ; an, a ; mine, my ; thine, thy ; gone, ago.*

RULES FOR SPELLING.

Accident, graceful, racy, gentle, gyrate, gigantic.

Give the sounds of *c* and *g* in these words. *C* before *e, i, y* has the sound of *s*; and *g* before *e, i, y* has the sound of *j*. These are the soft sounds of *c* and *g*. The other sounds of *c* and *g* are their hard sounds.

Hat, hate; rag, rage; since, face.

Compare the number of letters in each of these words with the number of sounds in the word. *E* in *hate* shows that *a* has a long sound, *e* in *rage* and *face* shows that the vowel before it has a long sound and that the consonant before it has its soft sound.

Write, writing; slate, slaty; conceive, conceivable.

Each primitive ends with *e*. Each derivative drops *e* and adds a suffix beginning with a vowel.

Courage, courageous; charge, chargeable; grace, gracious.

Each primitive ends in *e* preceded by *g* or *c*. Each suffix begins with a letter before which *g* and *c* are hard. *E* is retained in the first two and becomes *i* in the third.

Carry, carried; espy, espial; heavy, heaviness.

Each primitive ends in *y* preceded by a consonant, the *y* is changed before a suffix.

Survey, surveyor; destroy, destroying; allay, allayed.

Each primitive ends in *y* preceded by a vowel, the *y* remains before a suffix.

Fly, flying; lie, lying; bounty, bounteous.

Two *v*'s are not brought together; sometimes *y* becomes *e*.

Pen, penning; compel, compellative; acquit, acquitted.

The first primitive is a monosyllable, the second and third are accented on the last syllable. Each primitive ends with a single consonant. Each final consonant in the first two primitives is preceded by a single vowel, and in the last by a vowel after *qu*. Each derivative adds a syllable beginning with a vowel, and doubles the final consonant of the primitive.

U and *g* are generally soft before *e*, *i*, *y*, and are hard in other situations.

E final generally shows that the preceding vowel has a long sound.

E final is generally dropped before a suffix beginning with a vowel; but it is sometimes retained or changed to *i* after *c* or *g* to preserve the soft sound of *c* or *g*.

Y final preceded by a consonant is changed to *i* before a suffix; but two *i*'s must not be brought together.

Y final preceded by a vowel is unchanged before a suffix.

A single consonant ending a monosyllable or a word accented on the last syllable, and following a single vowel, or a vowel after *qu*, is doubled before a suffix beginning with a vowel.

COMPOUND WORDS.

Inkstand, pen-holder, overgrown, notwithstanding.

These words consist of two or more words each.

A word consisting of two or more words is a compound word.

Compounds that have been long in use are written and printed like other words.

New compounds generally have the parts connected by a hyphen.

The words put together to form a compound may be either primitive or derivative words.

ACCENT. EMPHASIS.

Happy, relief, congregate, completed, preparation.

In each of these words, one syllable is uttered with more force than the others, and is the accented syllable.

Give me the book. Commend me to your father.

In each of these sentences, the first word and the last are uttered with more force than the others; these are the emphatic words.

Accent is the greater stress of voice given to one syllable of a word.

Emphasis is the greater stress of voice given to some word or words of a sentence.

 WORD ANALYSIS. EXAMPLES.

LETTER.

LETTER is a word of six letters: of these two, e, e, are vowels, single and sounded; and four, l, t, t, r, are consonants, of which t, t are aspirates representing but one sound, and l, r are subvocals, single and sounded. *Letter* is a dissyllable, accented on the first syllable, a primitive word, a simple word.

SPOILER.

SPOILER is a word of seven letters; of these three, o, i, e, are vowels; o, i form a diphthong, e is single and sounded; four, s, p, l, r, are consonants, of which two, s, p, are aspirates, and two, l, r, are subvocals; the consonants are single and sounded. *Spoiler* is a dissyllable, accented on the first syllable,—a derivative word from the primitive *spoil*, with the suffix *er*, and a simple word.

UNTIMELY.

UNTIMELY is a word of eight letters ; of these four, u, i, e, y, are vowels ; u, i, y are single and sounded, and e is silent ; and four, n, t, m, l, are consonants, of which n, m, l are subvocals, and t is an aspirate ; all are single and sounded. *Untimely* is a trisyllable, accented on the second syllable,—a derivative word formed from the primitive *timely*, with the prefix *un* ; and *timely* is a derivative word formed from the primitive *time*, with the suffix *ly*.

NOTWITHSTANDING.

NOTWITHSTANDING is a word of fifteen letters ; of these four, o, i, a, e, are vowels, single and sounded ; and eleven, n, t, w, t, h, s, t, n, d, n, g, are consonants, of which six, n, w, n, d, n, g, are subvocals ; and five, t, t, h, s, t, are aspirates ; the second t with h forms a subvocal digraph, and the last n with g forms a subvocal digraph ; the others are single and sounded. *Notwithstanding* is a polysyllable, accented on the third syllable,—a compound word, of which the component parts are *not*, *with* and *standing* ; of these *not* and *with* are primitives, and *standing* is a derivative from the primitive *stand* with the suffix *ing*.

GENTLEMANLY.

GENTLEMANLY is a word of eleven letters ; of these four, e, e, a, y, are vowels, single ; the first e, a, y sounded, the second e silent ; seven, g, n, t, l, m, n, l, are consonants, of which six, g, n, l, m, n, l, are subvocals, and one t is an aspirate ; they are single and sounded. *Gentlemanly* is a polysyllable, accented on the first syllable,—a derivative from the primitive *gentleman*, with the suffix *ly*. *Gentleman* is a compound word, of which the component parts are *gentle* and *man*.

To illustrate the rule for dropping *e* final.

- (9) Loving, eying, forcible, blamable, changing.

To illustrate exceptions to the rule for dropping *e* final.

- (10) Chargeable, peaceable, courageous, seeing, hoeing.

To illustrate the rule for *y* final.

- (11) Marriage, pitiful, merriment, duties, days.

To illustrate exceptions to the rule for *y* final.

- (12) Carrying, pitying, slyly, beauteous, dying.

A SIMPLE SENTENCE WITH QUESTIONS.

In the beginning God created the heaven and the earth.

I.—Read the sentence. Tell what it means. What is the smallest number of these words that you can put together and make sense? Write those words. What words stand before these in the sentence? In what other places in the sentence can you put those first words? In how many other places? What words in the sentence follow those you have chosen to write? In what other places in the sentence can you put those last words? In how many other places?

Who is spoken of as doing something in this sentence? What did he do? What was the result of his doing? When did he do it? Write the word denoting the Being spoken of in this sentence. Write the word denoting the act performed. Write the words denoting the result of the act. Write the words denoting the time of the act.

How many are the principal ideas expressed in this sentence? How many of the principal ideas are expressed by a single word? How many by a group of words? What single words express each a principal idea of the sentence? What groups of words express each a principal idea of the sentence?

In the beginning God created the heaven and the earth.

Write the sentence in as many ways as you can, changing the order of the words, but not changing the words. Express the meaning of the sentence as nearly as you can in different words.

II.—How many words in this sentence? How many letters in the first word? Name them. How many in the second word? Name them. How many in each other word of the sentence? Name them. Write in a column the letters used in this sentence. After each letter in the column place a figure showing how many times the letter is used in the sentence.

Pronounce the first word of the sentence. How many sounds are combined in the word? Give the sounds. What letter represents the first sound? What the second? Give the sound of *i* in *in*. Give the sound of *n* in *in*.

Pronounce the second word in the sentence. How many sounds are combined in the word? Give the sounds. What letters represent the first sound? What letter represents the second sound? Give the sound of *th* in *the*. Give the sound of *e* in *the*.

Pronounce each other word in the sentence. Give for each word the sounds combined in it. Name the letters representing the several sounds. Give the sound represented by each letter or combination of letters. How many sounds in each of the several words of the sentence? How many letters? How many combinations of letters to represent a single sound? How many letters representing no sound? In what words of the sentence is the number of letters greater than the number of sounds? In what words is the number of letters equal to the number of sounds? What do we call a letter representing no sound? Write in a column the combinations of letters used in this sentence, each to represent a single sound. After each combination write a figure showing how many times the combination is used in the sentence.

In the beginning God created the heaven and the earth.

III.—Pronounce in whisper the seventh word of the sentence. Give in whisper the sounds of the word. What letter represents the first sound? What the second? What the third? What the fourth?

Pronounce the word aloud. Give aloud the sounds of the word that can be given aloud. What letter represents the first sound? What the second? What the third? What the fourth?

To what letter do you give the same sound when the word is whispered that you give to it when the word is spoken aloud? Go through with all the words of the sentence, first pronouncing each in whisper, and giving its sounds in whisper, then pronouncing the word aloud, and giving its sounds aloud, and see what sounds are the same when the word is whispered as when it is spoken aloud. What do the whispered sounds consist of? What are the whispered sounds called? What are the letters representing whispered sounds called?

Return to the seventh word of the sentence and pronounce it aloud. Give aloud such of the sounds of the word as can be given aloud, and observe that in giving some of the sounds you stop the breath by tongue or lips. Pronounce the word and give the sounds again, observing more carefully. Go through with all the words of the sentence, observing what sounds not aspirate you stop the breath to make, and what sounds not aspirate you make without stopping the breath. What do we call those sounds not aspirate that we can make without stopping the breath? What do we call the letters representing those sounds? What do we call those sounds not aspirate that we stop the breath to make? What do we call the letters representing those sounds?

Make a list of the aspirates in this sentence. Of the vowels. Of the subvocals. Of the silent letters. Of the diphthongs. Of the digraphs.

In the beginning God created the heaven and the earth.

IV.—Pronounce the words of the sentence. How many impulses of the voice are required for the first word? How many for the second word? For the third? For each of the other words? What do we call that part of a word which is pronounced by a single impulse of the voice? Define monosyllable, dissyllable, trisyllable, polysyllable. Make a list of words of one syllable from the sentence. Of words of two syllables. Of three syllables.

V.—From the fifth word of the sentence take the last letter; what word remains? What does the remaining word mean? What does *created* mean? What does the *d* mean?

From the seventh word take the last letter; what is the remaining word? What does the remaining word mean? What does *heaven* mean? What does the *n* mean?

From the third word take the last three letters; what does the remaining word mean? What does *beginning* mean? What does the *ing* mean? After taking off *ing*, is the remaining word correctly spelled? Give the rule of spelling applicable to *beginning*.

From the third word take the first two letters; take away also the last four letters,—what remains? What is the meaning of the remaining word? What is the meaning of *begin*? What is the meaning of *be*? What is the use of *be* in this word? Is *gin*, meaning to commence, in use at the present time?

What is a primitive word? What is a derivative word? Make a list of the primitive words in the sentence. Of the derivative words. Of the primitives found in the derivative words. Of the prefixes. Of the suffixes. What is a prefix? What is a suffix?

What are the elements of the words we speak? What are the elements of the words we write? By what organs do we recognize spoken words? By what written words? By what organs do we express spoken words? By what do we express written words?

FEET. SCANNING.

On either side the river lie.—Tennyson.

Read the line. The accented syllables are *ei, side, riv, lie*. The syllables of the line are grouped in pairs, of which the second syllable is accented and the first unaccented. Such a group of syllables is an iambic foot, or an iambus.

Little breezes dusk and shiver.—Tennyson.

The accented syllables are *lit, breez, dusk, shiv*. The syllables of the line are grouped in pairs, of which the first syllable is accented and the second is unaccented. Such a group of syllables is a trochaic foot, or a trochee.

When the firmament quivers with daylight's young beam.—Bryant.

The accented syllables are *fir, quiv, day, beam*. The syllables of the line are grouped in triplets, of which the last syllable is accented and the first two are unaccented. Such a group of syllables is an anapestic foot, or an anapest.

Hail to the chief who in triumph advances.—Scott.

The accented syllables are *hail, chief, tri, vanc*. The last two syllables of the line are a trochee; the other syllables are grouped in triplets, of which the first syllable is accented and the last two are unaccented. Such a group of syllables is a dactylic foot, or a dactyl.

One after another the white clouds are fleeting.—Tennyson.

The accented syllables are *af, oth, white, fleet*. The syllables of the line are grouped in triplets, of which the second syllable is accented, and the first and the last are unaccented. Such a group of syllables is an amphibrachic foot, or an amphibrach.

A foot is one of the groups of syllables of which a line of poetry is composed.

There are used in English poetry five principal feet : the iambus, the trochee, the anapest, the dactyl, the amphibrach.

A trochee is a foot of two syllables, of which the first is accented.

An iambus is a foot of two syllables, of which the second is accented.

An anapest is a foot of three syllables, of which the third is accented.

A dactyl is a foot of three syllables, of which the first is accented.

An amphibrach is a foot of three syllables, of which the second is accented.

Scanning is the reading of poetry, so as to show what the several feet are.

KINDS OF LINES.

Italy.—Bryant.

In this line is one foot, a dactyl. Because the foot is a dactyl, the line is dactylic; because there is only one foot in it, the line is a monometer.

He is gone, he is gone.—Shakespeare.

In this line are two anapests. Because the feet are anapests, the line is anapestic; because there are two feet in it, the line is a dimeter.

Come hither, come hither, come hither.—Shakespeare.

In this line are three amphibrachs. Because the feet are amphibrachs, the line is amphibrachic; because there are three feet in it, the line is a trimeter.

Willows whiten, aspens quiver.—Tennyson.

In this line are four trochees. Because the feet are trochees, the line is trochaic; because there are four feet, the line is a tetrameter.

Knowledge is proud that he has learned so much.—
Cowper.

In this line are four iambs and one trochee. Because the prevailing foot is the iambus, the line is iambic; because there are five feet in it, the line is a pentameter.

In the Acadian land on the shores of the Basin of Minas.—Longfellow.

In this line are five dactyls and one trochee. Because the prevailing foot is the dactyl, the line is dactylic; because there are six feet in it, the line is a hexameter.

A verse composed of iambs,	is iambic.
“ “	trochaics, is trochiac.
“ “	dactyls, is dactylic.
“ “	anapests, is anapestic.
“ “	amphibrachs, is amphibrachic.

A verse consisting of one foot,	is a monometer.
“ “	two feet, is a dimeter.
“ “	three feet, is a trimeter.
“ “	four feet, is a tetrameter.
“ “	five feet, is a pentameter.
“ “	six feet, is a hexameter.

METERS. STANZA. RHYME.

Truth crushed to earth shall rise again;
The eternal years of God are hers;
But Error, wounded writhes in pain,
And dies among his worshippers.—*Bryant.*

Count the lines and the feet in each line, and notice the kind of foot. This is long meter.

The fragrant birch, above him, hung
Her tassels in the sky;
And many a vernal blossom sprung,
And nodded careless by.—*Bryant.*

Count the lines and the feet in each line, and notice the kind of foot. This is common meter.

Behold the morning sun
 Begins his glorious way ;
 His beams through all the nations run,
 And life and light convey.— *Watts.*

Count the lines and the feet in each line, and notice the kind of foot. This is short meter.

Hark what celestial sounds,
 What music fills the air !
 Soft warbling to the morn
 It strikes the ravished ear.
 Now all is still ;
 Now wild it floats
 In tuneful notes,
 Loud, sweet and shrill.

—*Sabbath Hymn Book.*

Count the lines and the feet in each line, and notice the kind of foot. This is hallelujah meter.

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,
 There is society where none intrudes
 By the deep sea, and music in its roar ;
 I love not man the less, but nature more,
 From these our interviews, in which I steal
 From all I may be, or have been before,
 To mingle with the universe, and feel
 What I can ne'er express, yet cannot all conceal.—*Byron.*

Count the lines and the feet in each line, and notice the kind of feet and the arrangement of the like sounds at the end of the lines. This is the Spenserian stanza.

When breezes are soft and skies are fair,
 I steal an hour from study and care,
 And hie me away to the woodland scene,
 Where wanders the stream with waters of green,
 As if the bright fringe of herbs on its brink
 Had given their stain to the waves they drink ;

And they, whose meadows it murmurs through,
Have named the stream from its own fair hue.

—*Bryant.*

Notice the feet in these lines; they are purposely varied. Such poetry is called composite verse.

A stanza is a combination of several lines of poetry.

Rhyme is the agreement of sound at the end of the successive lines.

Poetry, without rhyme, is blank verse.

The long meter stanza consists of four lines of four iambic feet each.

The common meter stanza consists of four lines, of which the first and third contain four, and the second and fourth contain three iambic feet each.

The short meter stanza consists of four lines, of which the third contains four, and the first, second and fourth contain three iambic feet each.

The hallelujah meter stanza consists of eight lines, of which the first four contain three, and the last four contain two iambic feet each. But the Spenserian stanza consists of nine lines, of which the ninth contains six, and the first eight contain five iambic feet each; and in which the first and third, the second, fourth, fifth and seventh, and the sixth, eighth and ninth rhyme together.

Composite verse is poetry in which various kinds of feet are freely combined.

A SENTENCE WITH QUESTIONS.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs forever
By the island in the river
Flowing down to Camelot.

How many syllables in the first line? Name the accented syllables in the first line. Pronounce the feet in the first line. How many feet in the line? What is the kind of foot? What is the line

Willows whiten, aspens quiver,
 Little breezes dusk and shiver
 Thro' the wave that runs forever
 By the island in the river
 Flowing down to Camelot.

called because of the kind of foot? What is the line called because of the number of feet? Scan the other lines. What is the kind of foot in them? What is the number of feet in them? In which line does the last foot lack a syllable?

How many assertions in this sentence? Read the assertions separately. What are the *willows* said to do? The *aspens*? The *breezes*? What *whiten*? What *quiver*? What *dusk* and *shiver*? Where *dusk* and *shiver*? What *wave*? What *runs*? *Runs* how long? *Runs* where? What *island*?

Why do *little*, *thro'*, *by*, *flowing* begin with capital letters? What two reasons for beginning *willows* with a capital letter?

Willows = willow+s. *Aspens* = aspen+s. *Breezes* = breeze+s. What is the use of the *s* in these words? *Whiten* = white+en; meaning of *white*? of *whiten*? of *en*? What is dropped in *whiten*? What rule of spelling is applicable to *whiten*?

What *runs*? How many *run*? What letter in *runs* shows how many *run*? *Forever* = for+ever; what kind of a word? *Flowing* = flow+ing; meaning of *flow*? of *flowing*? of *ing*?

Name the vowels in these lines, the subvocals, the aspirates. Analyze the words of the sentence.

ELISHA AND JOASH.

SECOND KINGS, XIII., 14 to 19.

(1) Now Elisha was fallen sick, of his sickness whereof he died. (2) And Joash, the king of Israel, came down unto him, and wept over his face, and said: O my father, my father! the chariot of Israel and the horsemen thereof.

1. Who was *sick*? Of what *sickness*? Whose *sickness*? Who *died*? *Fallen* = fall+en. *His* = he+s. *Sickness* = sick+ness. *Whereof* = where+of; meaning? Express the meaning of this sentence in your own words; in one sentence, in two sentences.

2. Who *came down*? To whom did he *come down*? *Over* whose *face*? Who *said*? *Said* what? Who *my father*? *The chariot* of what? *The horsemen* of what?

King = kin+ing. *Him* = he+m. *Wept* = weep+t. *Said* = say+d. *Chariot* = char+iot. *Horsemen* = horse+men. *Thereof* = there+of; meaning? Express the meaning of this sentence in your own words; in one sentence, in two sentences, in three sentences.

(3) And Elisha said unto him, Take bow and arrows. (4) And he took unto him bow and arrows. (5) And he said to the king of Israel, Put thine hand upon the bow. (6) And he put his hand upon it; and Elisha put his hands upon the king's hands. (7) And he said, Open the window Eastward. (8) And he opened it. (9) Then Elisha said, Shoot. (10) And he shot. (11) And he said, The arrow of the Lord's deliverance from Syria; for thou shalt smite the Syrians in Aphek, till thou have consumed them.

3. *Arrows* = arrow + s.

5. *Thine* = thou + ne. *Upon* = up + on.

6. *His* = he + s. *King's* = kin + ing + 's. *Hands* = hand + s.

7. *Eastward* = east + ward.

8. *Opened* = open + ed.

11. *Lord's* = Lord + 's. *Deliverance* = de + liber + ance. *Shalt* = shall + t. *Syrians* = Syria + an + s. *Consumed* = con + sum + ed. *Them* = the + m. Express the meaning of each sentence in your own words.

(12) And he said, Take the arrows. (13) And he took them. (14) And he said unto the king of Israel, Smite upon the ground. (15) And he smote thrice, and stayed. (16) And the man of God was wroth with him, and said, Thou shouldst have smitten five or six times; then hadst thou smitten Syria till thou hadst consumed it; whereas now thou shalt smite Syria but thrice.

15. *Thrice* = three + ce. *Stayed* = stay + ed.

16. *Shouldst* = shall + d + st. *Smitten* = smite + en. *Times* = time + es. *Hadst* = have + ed + st. *Consumed* = con + sum + ed. *Whereas* = where + as. *But* = be + ut.

Make a list of the primitive words found in this selection; of the derivative words; of the compound words.

From what primitive is *fallen* derived? His? Died? Came? Him? Took? Smote? Make a list of the primitives from which the derivatives of this lesson are formed. Which derivatives are formed by addition? Which by internal change? Which by internal change and addition?

Which of the sentences contain more than one assertion? Which of the sentences express a command? Write out this story in your own words.

SOLOMON'S REQUEST.

FIRST KINGS, III., 5 to 10.

(1) In Gibeon the Lord appeared to Solomon in a dream by night: and God said, Ask what I shall give thee. (2) And Solomon said, Thou hast showed unto thy servant David, my father, great mercy, according as he walked before thee in truth, and in righteousness, and in uprightness of heart with thee; and thou hast kept for him this great kindness, that thou hast given him a son to sit on his throne, as it is this day. (3) And now, O Lord my God, thou hast made thy servant king instead of David, my father: and I am but a little child; I know not how to go out or come in,

1. *Appeared* = ap+pear+ed. *Said* = say+d.

2. *Hast* = have+st. *Showed* = show+ed. *Servant* = serv+ant. *According* = ac+cord+ing. *Walked* = walk+ed. *Before* = be+fore. *Truth* = true+th. *Righteousness* = right+wis+ness. *Uprightness* = up+right+ness. *Kept* = keep+t. *Him* = he-m. *Kindness* = kin+d+ness. *Given* = give+en. *His* = he+s.

3. *Made* = make+de. *King* = kin+ing. *Instead* = in+stead. *But* = be+ut. *Little* = lit+le.

(4) And thy servant is in the midst of thy people which thou hast chosen, a great people, that cannot be numbered nor counted for multitude. (5) Give, therefore, thy servant an understanding heart to judge thy people, that I may discern between good and bad; for who is able to judge this thy so great a people? (6) And the speech pleased the Lord, that Solomon had asked this thing.

4. *Midst* = mid+st. *Chosen* = choose+en. *Cannot* = can+not. *Numbered* = number+ed. *Nor* = n+or = not+or. *Counted* = count+ed. *Multitude* = mult+itude.

5. *Therefore* = there+for; meaning? *Understanding* = under+stand+ing. *Judge* = ju(r)+dg; dg = dic. *Discern* = dis+cern. *Between* = be+twain.

6. *Pleased* = pleas+ed. *Had* = have+ed. *Asked* = ask+ed. Give the meaning of each primitive, root, prefix, suffix, in this selection.

THE FLIGHT OF JOSEPH.

For explanation, read the second chapter of Matthew.

Egypt has, in all ages, been the natural place of refuge for all who were driven from Palestine by distress, persecution, or discontent. Rhinokolura, the river of Egypt, or as Milton, with his usual exquisite and learned accuracy calls it,

“The brook that parts
Egypt from Syrian ground;”

might have been reached by the fugitives in three days; and once upon the further bank, they were beyond the reach of Herod's jurisdiction.

PARAPHRASES.

I.

Egypt was ever the country to which people driven from Palestine, for any cause, would naturally flee. Fugitives from Bethlehem could in three days reach that stream which the learned and exquisitely accurate Milton has named,

“The brook that parts
Egypt from Syrian ground.”

Having crossed this, they were beyond the dominion of Herod.

II.

Men so distressed, persecuted, or discontented as to feel constrained to leave Palestine had for long been wont to seek Egypt. The river of Egypt,

“The brook that parts
Egypt from Syrian ground;”

so Milton in his exquisite and learnedly accurate way describes it, was but three days from Bethlehem. Beyond that Herod had no jurisdiction.

III.

The command to flee into Egypt agreed with Jewish traditions. Three days journey from Bethlehem was the Rhinokolura, the boundary between Syria and Egypt, so beautifully and accurately characterized by Milton. Further in that direction Herod's authority did not extend.

A SENTENCE WITH QUESTIONS.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

Count the syllables in the first line. Pronounce the accented syllables in the line. What is the kind of foot in the line? What is the number of feet in the line? What is the line called because of the kind of foot? What is it called because of the number of feet? Scan the second line. What is the number of syllables? What the number of feet? Is the last syllable accented? Scan the remaining lines.

Read the first line and give the meaning of it in your own words. Give in your own words the meaning of the second line. Give in your own words the meaning of the third and fourth lines.

What is asserted in the first line? What in the second? What in the third and fourth? What is spoken of in the first line? What is said of it? What is *in the affairs of men*? Where is the *tide*? In what *affairs*? In what? *Of* what?

Which, means what? *What leads*? *Leads* in what direction? *Leads* to what end? *What taken*? *Taken* when? *At* what? *To* what?

What *omitted*? Are any words to be supplied before *omitted*? What is *bound*? Where *bound*? In what? What *voyage*? *Of* what? *Their* what? *Their*; whose? *All* what?

How many assertions in the sentence? Write them out separately.

What is the use of the last *e* in *there, tide, fortune, life*? What two uses has the final *e* in *voyage*?

Make a list of the monosyllables in the sentence. Of the dissyllables. Of the trisyllables.

Meaning of the prefix *af*, of the root *fair*, of the suffix *s*, in *affairs*? *Men*; what is the singular? By what change is the plural formed? Meaning of *en* in *taken*? Meaning of *take*? *Flood* = flow + d. Meaning of *flow*, of *d*? *Leads*; meaning of *s*? *Fortune*; meaning of *une*? Of *fort*? *Omitted* = ob + mitt + ed. From *omitted* drop *ed*; is the word then remaining correctly spelled? Give the rule of spelling for *omitted*. *Voyage*; give the meaning of *voy*, of *age*. *Their*; of what use is *r*? *Is bound*; of what voice? Of what is this form composed? What is *is* in *is bound*? What is *bound* in *is bound*? From what is *bound* derived? By what change? *Shallows*; suffix? meaning? *Miseries* = miser + y + es; give the meaning of the parts. Give the rule of spelling for *miseries*.

Make a list of the parts of speech found in this sentence. After the name of each part of speech write the words of the sentence belonging to it.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune ;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

What is the use of *there* in the first line? *All the voyage*; do the article and the adjective here stand in the common order?

Transpose. Paraphrase; making one sentence; making two sentences.

Analyze the sentence. Parse the words of the sentence. Apply the word analysis to the several words of the sentence.

AN ADDRESS

DELIVERED BY ABRAHAM LINCOLN AT THE CONSECRATION
OF THE GETTYSBURGH CEMETERY, NOV. 19TH, 1863.

(1) Four score and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

1. What is the principal declaration of this sentence? When did the main fact here mentioned occur? Where did it occur? What *conceived in liberty*? What *dedicated to the proposition*? What is the *proposition*?

Our; whose? *This*; what? *Our*; the singular? *This*; the plural? Meaning of *score*? *Ago*—*agone*—*a+go+ne*; give the meaning of the parts. *Brought*; from what primitive, how changed? *Forth*—*for+th*. *Continent*—*con+tin+ent*. *Nation*—*nat+ion*. *Conceived*—*con+ceiv+ed*. *Liberty*—*liber+ty*. *Dedicated*—*de+dicat+ed*. *Proposition*—*pro+posit+ion*. Give the meaning of the preceding words and of the parts. Analyze *years, our, fathers, upon, created, equal*.

Make a list of the primitive words in the sentence. Make a list of the derivative words. Of the prefixes. Of the suffixes. Of such roots as are not English words. How many, and what compound words in the sentence?

Transpose. Paraphrase; making one sentence; making two sentences; making three sentences.

(2) Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. (3) We are met on a great battle-field of that war.

2. What is the principal assertion in this sentence? What question is found in it? Is the question single or double? *Testing*; what? Who, *testing*? *We*; who? *That nation*; what nation? *So conceived*; how? *So dedicated*; how?

Engaged = en + gag + ed. *Civil* = civ + il. *Endure* = en + dure.

Transpose. Paraphrase; making one sentence; making two sentences.

3. *Battle-field* = bat + le and fell + ed; fell = a hill. *That war*; what war? *Are met*; give an equivalent form. What is *are* in *are met*? What is *met* in *are met*?

Transpose. Paraphrase.

(4) We have come to dedicate a portion of that field as a final resting-place for those who here gave up their lives that that nation might live. (5) It is altogether fitting and proper that we should do this.

4. What is the leading assertion? What other assertions? *Have come*; for what purpose? *To dedicate*; what? For what use? *Gave up* what? For what purpose?

What is *have* in *have come*? What is *come* in *have come*? What is *might* in *might live*? What is *live* in *might live*? *That*; the plural? *Those*; the singular? *Their*; the suffix? *Might*; the primitive? How formed?

Transpose. Paraphrase.

5. *It*; what? *Fitting*; rule of spelling? What is *should* in *should do*? What is *do* in *should do*? *Should*; the primitive? how formed?

Transpose. Paraphrase.

(6) But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. (7) The brave men, living and dead who struggled here, have consecrated it far above our power to add or detract. (8) The world will little note, nor long remember, what we say here; but it can never forget what they did here. (9) It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

6. Read separately the assertions of this sentence. *But* = be + ut. *Consecrate* = con + secrat. *Hallow* = hal + ow.

Transpose. Paraphrase.

7. Read separately the assertions of this sentence. *Living*; rules of spelling? *Dead*; primitive? *Struggled* = strug + le + ed. *Above* = a + be + ufan. *Add* = ad + d. *Detract* = de + tract.

Transpose. Paraphrase.

8. Read separately the assertions in this sentence. *Remember* = re + memor. *Never* = n + ever. *Forget* = for + get; use of *for* in this word?

Transpose. Paraphrase.

9. Read separately the assertions of this sentence. *It*; what? *Rather*; degree? the primitive? *Unfinished*—un+fin+ish+ed. *Nobly*—no+ble+ly. *Advanced*—ab+ante+ed.

Transpose. Paraphrase.

(10) It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead, we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people shall not perish from the earth.

10. Read separately the assertions of this sentence. *It*; what? *These*; what? *That cause*; what cause? *Remaining*—Re+main+ing. *Before*—be+fore. *Increased*—in+creas+ed. *Devotion*—de+vot+ion. *Measure*—meas+ure. *Resolve*—re+solv. *Birth*—bear+th. *Freedom*—free+dom. *Government*—govern+ment. *Perish*—per+i+ish.

Transpose. Paraphrase.

Make a list of the simple, primitive words found in this address. Make a list of the compound words found in the address, separating each into its component parts. Make a list of all the derivative words found in the address whose roots are not by themselves English words. Make a list of all the prefixes found in the address. Of all the suffixes. Give the meaning of the roots, of the prefixes, of the suffixes.

SPRINGS, RIVERS AND THE SEA.

(1) Part of the water that falls down from the clouds runs away upon the surface of the earth into channels which convey it to the sea; and part of it is imbibed in the spongy shell of the earth, from whence, sinking lower by degrees, it falls down into subterranean channels, and so under ground passes into the sea; or else, meeting with beds of rock or clay, it is hindered from sinking lower, and so breaks out in springs, which are most commonly in the sides, or at the bottom of hilly ground.

(2) Springs make little rivulets; these united make brooks; and those coming together make rivers, which empty themselves into the sea.

(3) The sea is a great collection of waters in the deep valleys of the earth. (4) If the earth were all plain, and had not those deep hollows, the earth would be all covered with water; because the water being lighter than the earth, would be above the earth, as the air is above the water.

(5) The most remarkable thing in the sea is that motion of the water called tides. (6) It is a rising and falling of the water of the sea.

(7) The cause of this is the attraction of the moon, whereby the part of the water in the great ocean, which is nearest the moon, being most strongly attracted, is raised higher than the rest; and the part opposite to it on the contrary side, being least attracted, is also higher than the rest. (8) And these two opposite rises of the surface of the water in the great ocean, following the motion of the moon from east to west, and striking against the large coasts of the continents that lie in their way, from thence rebound back again, and so make floods and ebbs in narrow seas, and rivers remote from the great ocean. (9) Herein we also see the reason of the times of the tides, and why they so constantly follow the course of the moon.

THE BOBOLINK.

(1) The bobolink was due in this latitude on Tuesday, the 11th. (2) He did not make his appearance until Sunday,—tipsy with his rollicking music, that made one think the air was a vast bird-cage. (3) Wednesday's weather must have been the cause of his delay. (4) He had an eye out to what was coming, and refused to come

himself. (5) As his wife is a notoriously dilatory body on her journey, it was no great "put-out" to him, for he could have a few days longer to perfect his killing little suit of motley. (6) He might have thought the season gone by, had he landed in the meadows on Wednesday, and gone off to other latitudes. (7) But on Sunday he burst forth with the whole volume of his indescribable song; rattling, crazy, tinkling, shivering, liquid melodies, that on a sudden set the brain of the listener to spinning with a confusion of delightful sounds and fresh-born sympathies.

(8) The bobolink is here. (9) The air resounds with his resistless song. (10) Men become boys on hearing that riotous vocalism from their little friend of other days. (11) And the charmingly gay rascal himself, seeing the tumult of emotion he has excited, chatters his musical recitative with a new glee, and breaks away with a fillip of melody ending with "Good-by—I'm off."

ROBERT OF LINCOLN.

- (1) Merrily swinging on brier and weed,
 Near to the nest of his little dame,
 Over the mountain-side or mead,
 Robert of Lincoln is telling his name:
 Bob o'-link, bob-o'-link,
 Spink, spank, spink;
 Snng and safe is that nest of ours,
 Hidden among the summer flowers.
 Chee, chee, chee.
- (2) Robert of Lincoln is gayly drest,
 Wearing a bright black wedding-coat;
 White are his shoulders and white his crest,
 Hear him call in his merry note:

Bob-o'-link, bob-o'-link,
Spink, spank, spink ;

(Look, what a nice new coat is mine, *for a new coat*
Sure there was never a bird so fine.)

Chee, chee, chee.

- (3) Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings :
Bob-o'-link, bob-o'-link,
Spink, spank, spink ;
Brood, kind creature ; you need not fear
Thieves and robbers while I am here.
Chee, chee, chee.

- (4) Modest and shy as a nun is she, *very simple*
One weak chirp is her only note.
Braggart and prince of braggarts is he,
Pouring boasts from his little throat ;
Bob-o'-link, bob-o'-link,
Spink, spank, spink ;
(Never was I afraid of man ; *after the first*
Catch me, cowardly knaves, if you can !)
Chee, chee, chee.

- (5) Six white eggs on a bed of hay,
Flecked with purple, a pretty sight !
There as the mother sits all day,
Robert is singing with all his might :
Bob-o'-link, bob-o'-link,
Spink, spank, spink ;
Nice good wife, that never goes out,
Keeping house while I frolic about.
Chee, chee, chee.

- (6) Soon as the little ones chip the shell,
Six wide mouths are open for food ;
Robert of Lincoln bestirs him well,
Gathering seeds for the hungry brood.

Bob-o'-link, bob-o'-link,
 Spink, spank, spink;
 This new life is likely to be
 Hard for a gay young fellow like me.
 Chee, chee, chee.

- (7) ^{personification} Robert of Lincoln at length is made
 Sober with work, and silent with care;
 Off is his holiday garment laid,
 Half forgotten that merry air:
 Bob-o'-link, bob-o'-link,
 Spink, spank, spink;
 Nobody knows but my mate and I
 Where our nest and our nestlings lie.
 Chee, chee, chee.

- (8) Summer wanes; the children are grown;
 Fun and frolic no more he knows;
 Robert of Lincoln's a humdrum crone;
 Off he flies, and we sing as he goes:
 Bob-o'-link, bob-o'-link
 Spink, spank, spink;
 (When you can pipe that merry old strain,
 Robert of Lincoln, come back again.)
 Chee, chee, chee.

RIVERS.

(1) All rivers, small or large, agree in one character; they like to lean a little on one side; they cannot bear to have their channels deepest in the middle, but will always, if they can, have one bank to sun themselves upon, and another to get cool under; one shingly shore to play over, where they may be shallow, and foolish, and childlike; and another steep shore, under which they can pause and

purify themselves, and get their strength of waves fully together for due occasions. (2) Rivers in this way are just like wise men, who keep one side of their life for play, and another for work; and can be brilliant, and chattering, and transparent when they are at ease, and yet take deep counsel on the other side when they set themselves to the main purpose. (3) And rivers are just in this divided, also, like wicked and good men; the good rivers have serviceable deep places all along their banks that ships can sail in, but the wicked rivers go scoopingly, irregularly, under their banks until they get full of strangling eddies, which no boat can row over without being twisted against the rocks, and pools like wells which no one can get out of but the water-kelpie that lives at the bottom; but, wicked or good, the rivers all agree in having two sides.

— *Personification* —
(THE BROOK. *Amazette*)

- (1) I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.
- (2) I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.
- (3) I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;
- (4) And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

A DRILL BOOK IN THE
Allegory
 A FABLE—JUDGES IX. : 8-15.

(1) The trees went forth on a time to anoint a king over them ; and they said unto the olive tree, Reign thou over us. (2) But the olive tree said unto them, Should I leave my fatness, wherewith by me they honor God and man, and go to be promoted over the trees? (3) And the trees said to the fig tree, 'Come thou, and reign over us. (4) But the fig tree said unto them, Should I forsake my sweetness, and my good fruit, and go to be promoted over the trees. (5) Then said the trees unto the vine, Come thou, and reign over us. (6) And the vine said unto them, Should I leave my wine, which cheereth God and man, and go to be promoted over the trees? (7) Then said all the trees unto the bramble, Come thou, and reign over us. (8) And the bramble said unto the trees, If in truth ye anoint me king over you, then come and put your trust in my shadow ; and if not, let fire come out of the bramble, and devour the cedars of Lebanon.

THE SOURCES OF THE NILE.

(1) It would at first sight appear that the discovery of the lake sources of the Nile had completely solved the mystery of ages, and that the fertility of Egypt depended upon the rainfall of the equator, concentrated in the lakes Victoria and Albert; but the exploration of the Nile tributaries of Abyssinia divides the Nile system into two proportions, and unravels the entire mystery of the river, by assigning to each its due share in ministering to the prosperity of Egypt.

(2) The lake-sources of Central Africa support the *life* of Egypt, by supplying a stream, throughout all seasons, that has sufficient volume to support the exhaustion of evaporation and absorption; but this stream, if unaided, could never overflow its banks, and Egypt, thus deprived

of the annual inundation, would simply exist, and cultivation would be confined to the close vicinity of the river.

(3) The inundation, which by its annual deposit of mud has actually created the Delta of Lower Egypt, upon the overflow of which the fertility of Egypt depends, has an origin entirely separate from the lake-sources of Central Africa, and the supply of water is derived exclusively from Abyssinia.

(4) The two grand affluents of Abyssinia are the Blue Nile, and the Atbara, which join the main stream respectively in N. lat. $15^{\circ} 30'$ and $17^{\circ} 37'$. (5) These rivers, although streams of extreme grandeur during the period of the Abyssinian rains—from the middle of June until September—are reduced during the dry months to utter insignificance; the Blue Nile becoming so shallow as to be unnavigable, and the Atbara perfectly dry. (6) At that time, the water supply of Abyssinia having ceased, Egypt depends solely upon the equatorial lakes, and the affluents of the White Nile, until the rainy season shall have again flooded the two great Abyssinian arteries. (7) That flood occurs suddenly about the 20th of June, and the grand rush of water, pouring down the Blue Nile and the Atbara into the parent channel, inundates Lower Egypt, and is the cause of its extreme fertility.

(8) Not only is the inundation the effect of the Abyssinian rains, but the deposit of mud that has formed the Delta, and which is annually precipitated by the rising waters, is also due to the Abyssinian streams, more especially to the river Atbara, which, known as the Bahr el Aswat (Black River), carries a larger proportion of soil than any other tributary of the Nile; therefore, to the Atbara, above all other rivers, must the wealth and fertility of Egypt be attributed. (9) It may thus be stated: The equatorial lakes *feed* Egypt, but the Abyssinian rivers *cause the inundation*.

USE PLAIN LANGUAGE.

(1) What do you say? (2) What? (3) I really do not understand you. (4) Be so good as to explain yourself again. (5) Upon my word, I do not! (6) O! now I know: you mean to tell me it is a cold day. (7) Why did you not say at once, "It is cold to-day?" (8) If you wish to inform me it rains or snows, pray say, "It rains," "It snows;" or, if you think I look well, and you choose to compliment me, say, "I think you look well." (9) "But," you answer, "that is so common and so plain, and what everybody can say." (10) Well, and what if everybody can? (11) Is it so great a misfortune to be understood when one speaks, and to speak like the rest of the world?

(12) I will tell you what, my friend—you do not suspect it, and I shall astonish you—but you, and those like you, want common sense! (13) Nay, this is not all; it is not only in the direction of your wants that you are in fault, but in your superfluities; you have too much conceit; you possess an opinion that you have more sense than others. (14) That is the source of all your pompous nothings, your cloudy sentences, and your big words without meaning. (15) Before you accost a person, or enter a room, let me pull you by the sleeve and whisper into your ear, "Do not try to show off your sense: have none at all; that is your cue. (16) Use plain language, if you can; just such as you find others use, who, in your idea, have no understanding; and then, perhaps, you will get credit for having some."

THE WINTER PALACE OF ICE.

- (1) Down swept the chill wind from the mountain peak,
 From the snow five thousand summers old;
 On open wold and hill top bleak
 It had gathered all the cold,
 And whirled it like sleet on the wanderer's cheek;

It carried a shiver everywhere
 From the unleaved boughs and pastures bare ;
 The little brook heard it and built (a roof) *with a roof*
 'Neath which he could house him, winter-proof ;

- (2) All night by the white stars' frosty gleams
 He groined his arches and matched his beams ;
 (Slender and clear were his crystal spars *slender*)
 As the lashes of light that trim the stars ;
 He sculptured every summer delight
 In his halls and chambers out of sight ;
 Sometimes his tinkling waters slipped
 Down through a frost-leaved forest-crypt,
 Long, sparkling aisles of steel-stemmed trees
 Bending to counterfeit a breeze ;
- (3) Sometimes the roof no fretwork knew
 But silvery mosses that downward grew ;
 Sometimes it was carved in sharp relief
 With quaint arabesques of ice-fern leaf ;
 Sometimes it was simply smooth and clear,
 For the gladness of heaven to shine through, and
 here
 He had caught the nodding bulrush-tops
 And hung them thickly with diamond drops, *with diamond drops*
 That crystallised the beams of moon and sun,
 And made a star of every one ;
- (4) No mortal builder's most rare device
 Could match this winter-palace of ice ;
 'Twas as if every image that mirrored lay
 In his depths serene through the summer day,
 Each fleeting shadow of earth and sky,
 Lest the happy model should be lost,
 Had been mimicked in fairy masonry
 By the elfin builders of the frost.

THE BUGLE SONG.

- (1) The splendor falls on castle walls
 And snowy summits old in story :
 The long light shakes across the lakes
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle ; answer, echoes, dying, dying, dying.
- (2) O hark, O hear! how thin and clear,
 And thinner, clearer, farther going!
 O sweet and far from cliff and scar
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle ; answer, echoes, dying, dying, dying.
- (3) O love, they die in yon rich sky,
 They faint on hill or field or river :
 Our echoes roll from soul to soul,
 And grow forever and forever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

A NOBLE REVENGE.

(1) Here is Dr. Percival's story, which (again I warn you) will collapse into nothing at all, unless you yourself are able to dilate it by expansive sympathy with its sentiments.

(2) A young officer (in what army, no matter), had so far forgotten himself in a moment of irritation, as to strike a private soldier, full of personal dignity (as sometimes happens in all ranks), and distinguished for his courage.

(3) The inexorable laws of military discipline forbade to the injured soldier any practical redress—he could look for no retaliation by acts. (4) Words only were at his

command; and, in a tumult of indignation, as he turned away, the soldier said to his officer that he would "make him repent it." (5) This wearing the shape of a menace, naturally rekindled his officer's anger, and intercepted any disposition which might be rising within him towards a sentiment of remorse, and thus the irritation between the two young men grew hotter than before. (6) Some weeks after this, a partial action took place with the enemy. (7) Suppose yourself a spectator, looking down into a valley occupied by the two armies. (8) They are facing each other, you see, in martial array. (9) But it is no more than a skirmish that is going on; in the course of which, however, an occasion suddenly arises for a desperate service. (10) A redoubt, which has fallen into the enemy's hands, must be recaptured at any price, and under circumstances of all but hopeless difficulty. (11) A strong party has volunteered for the service; there is a cry for somebody to head them: you see a soldier step out from the ranks to assume the dangerous leadership; the party moves rapidly forward; in a few minutes it is swallowed up from your eyes in clouds of smoke; for one half hour, from behind these clouds, you receive hieroglyphic reports of bloody strife—fierce repeating signals, flashes from the guns, rolling musketry, and exulting hurrahs advancing or receding, slackening or redoubling. (12) At length all is over; the redoubt has been recovered; that which was lost is found again; the jewel which had been made captive has been ransomed with blood. (13) Crimsoned with glorious gore, the wreck of the conquering party is relieved, and at liberty to return. (14) From the river you see it ascending. (15) The plume-crested officer in command rushes forward, with his left hand raising his hat in homage to the blackened fragments of what once was a flag, whilst, with his right hand, he seizes that of the leader, though no more than a private from the ranks. (16) *That* perplexes you not; mystery you see none in *that*! (17) For distinctions of order perish, ranks are confounded, "high and low" are words without a meaning, and to wreck goes every notion

or feeling that divides the noble from the noble, or the brave from the brave. (18) But wherefore is it that now, when suddenly they wheel into mutual recognition, suddenly they pause? (19) This soldier, this officer—who are they? (20) O reader! Once before they had stood face to face—the soldier it is that was struck; the officer it is that struck him. (21) Once again they are meeting; and the gaze of armies is upon them. (22) If for a moment a doubt divides them, in a moment the doubt has perished. (23) One glance exchanged between them publishes the forgiveness that is sealed forever. (24) As one who recovers a brother whom he has accounted dead, the officer sprang forward, threw his arms around the neck of the soldier, and kissed him, as if he were some martyr glorified by that shadow of death from which he was returning; whilst, on *his* part, the soldier, stepping back, and carrying his open hand through the beautiful motions of the military salute to a superior, makes this immortal answer—that answer which shut up forever the memory of the indignity offered to him, even whilst for the last time alluding to it: “Sir,” he said, “I told you before that I would *make you repent it.*”

—

(Handwritten: *Calligraphy*)

(Handwritten: *Mirza*)

THE VISION OF MIRZA.)

The cloud, which, intercepting the clear light,
Hangs o'er the eyes, and blunts thy mortal sight,
I will remove.

When I was at Grand Cairo, I picked up several Oriental manuscripts, which I have still by me. Among others, I met with one entitled “The Visions of Mirza,” which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word, as follows:

(1) On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdat, in order to

(Handwritten: *ascend*)

pass the rest of the day in meditation and prayer. (2) As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and, passing from one thought to another, "Surely," said I, "man is but a shadow and life a dream."

(3) While I was thus musing, I cast my eyes toward the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. (4) As I looked upon him, he applied it to his lips, and began to play upon it. (5) The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. (6) They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise, to wear out the impression of the last agonies, and qualify them for the pleasures of that happy place.

(7) My heart melted away in secret rapture. (8) I had been often told that the rock before me was the haunt of a Genius, and that several had been entertained with music, who had passed by it, but never heard that the musician had before made himself visible. (9) When he had raised my thoughts, by those transporting airs which he played, to taste the pleasure of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand, directed me to approach the place where he sat.

(10) I drew near with that reverence which is due to a superior nature; and, as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. (11) The Genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. (12) He lifted me from the ground, and, taking me by the hand, "Mirza," said he, "I have heard thee in thy soliloquies; follow me.

(13) He then led me to the highest pinnacle of the rock, and, placing me on the top of it, "Cast thy eyes eastward," said he, "and tell me what thou seest." (14) "I see," said I, "a huge valley, and a prodigious tide of water rolling through it." (15) "The valley that thou seest," said he, "is the valley of misery, and the tide of water that thou seest is part of the great tide of eternity." (16) "What is the reason," said I, "that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?"

(17) "What thou seest," said he, "is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation." (18) "Examine now," said he, "this sea, that is thus bounded with darkness at both ends, and tell me what thou discoverest in it." (19) "I see a bridge," said I, "standing in the midst of the tide." (20) "The bridge thou seest," said he, "is human life: consider it attentively." (21) Upon a more leisurely survey of it, I found that it consisted of three-score and ten entire arches, with several broken arches, which, added to those that were entire, made up the number about a hundred.

(22) As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches, but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. (23) "But tell me farther," said he, "what thou discoverest on it." (24) "I see multitudes of people passing over it," said I, "and a black cloud hanging on each end of it."

(25) As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and, upon farther examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon than they fell through them into the tide, and immediately disappeared. (26) These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud than many of them fell into them. (27) They

grew thinner toward the middle, but multiplied and lay closer together toward the end of the arches that were entire.

(28) There were, indeed, some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk.

(29) I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented.

(30) My heart was filled with deep melancholy to see several dropping, unexpectedly, in the midst of mirth and jollity, and catching by everything that stood by them to save themselves. (31) Some were looking up toward the heavens in a thoughtful posture, and, in the midst of a speculation, stumbled and fell out of sight. (32) Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed, and down they sunk.

(34) In this confusion of objects, I observed some with cimeters in their hands, and others with lancets, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

(35) The Genius, seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. (36) "Take thine eyes off the bridge," said he, "and tell me if thou yet seest anything thou dost not comprehend." (37) Upon looking up, "What mean," said I, "those great flights of birds that are perpetually hovering about the bridge, and settling upon it from time to time?" (38) I see vultures, harpies, ravens, cormorants, and, among many other feathered creatures, several little winged boys, that perch in great numbers upon the middle arches."

(39) "These," said the Genius, "are envy, avarice, superstition, despair, love, with the like cares and passions

that infest human life." (40) I here fetched a deep sigh. (41) "Alas!" said I, "man was made in vain! how is he given away to misery and mortality! tortured in life, and swallowed up in death!" (42) The Genius, being moved with compassion toward me, bid me quit so uncomfortable a prospect. (43) "Look no more," said he, "on man in the first stage of his existence, in his setting out for eternity, but cast thine eye on that thick mist, into which the tide bears the several generations of mortals that fall into it."

(44) I directed my sight as ordered, and, whether or no the good Genius strengthened it with any supernatural force, or dissipated part of the mist, that was before too thick for the eye to penetrate, I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. (45) The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands, that were covered with fruits and flowers and interwoven with a thousand little shining seas, that ran among them.

(46) I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling water, human voices, and musical instruments. (47) Gladness grew in me upon the discovery of so delightful a scene. (48) I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them except through the gates of death, that I saw opening every moment upon the bridge.

(49) "The islands," said he, "that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted, as far as thou canst see, are more in number than the sands on the sea-shore.

(50) There are myriads of islands behind those which thou here discoverest, reaching farther than thine eye or

even thine imagination can extend itself. (51) These are the mansions of good men after death, who, according to the degrees and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them. (52) Every island is a paradise accommodated to its respective inhabitants.

(53) "Are not these, oh Mirza, habitations worth contending for? (54) Does life appear miserable, that gives thee opportunities of earning such a reward? (55) Is death to be feared, that will convey thee to so happy an existence? (56) Think not man was made in vain, who has such an eternity reserved for him." (57) I gazed with inexpressible pleasure on those happy islands. (58) "At length," said I, "show me now, I beseech thee, the secrets that lie under those dark clouds that cover the ocean on the other side of the rock of adamant."

(59) The Genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. (60) I then turned again to the vision which I had been so long contemplating; but, instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long hollow valley of Bagdat, with oxen, sheep, and camels grazing upon the sides of it.

THE LADY OF SHALOTT.

PART I.

- (1) On either side the river lie
 Long fields of barley and of rye,
 That clothe the wold and meet the sky;
 And thro' the field the road runs by
 To many-towered Camelot;

And up and down the people go,
 Gazing where the lilies blow,
 'Round an island there below,
 The Island of Shalott.

- (2) Willows whiten, aspens quiver,
 Little breezes dusk and shiver
 Thro' the wave that runs forever,
 By the island in the river,
 Flowing down to Camelot.
 Four gray walls and four gray towers,
 Overlook a space of flowers,
 And the silent isle embowers
 The lady of Shalott.
- (3) By the margin, willow-veil'd,
 Slide the heavy barges, trail'd
 By slow horses; and unhail'd
 The shallop fitteth, silken-sail'd,
 Skimming down to Camelot;
 But who hath seen her wave her hand?
 Or at the casement seen her stand?
 Or is she known in all the land,
 The lady of Shalott?
- (4) Only reapers, reaping early
 In among the bearded barley,
 Hear a song that echoes cheerly,
 From the river winding clearly,
 Down to towered Camelot:
 And by the moon, the reaper weary,
 Piling sheaves in upland airy,
 Listening, whispers, "'Tis the fairy
 Lady of Shalott."

TO SENECA LAKE.

- (1) On thy'fair bosom, silver lake,
The wild swan spreads his snowy sail,
And round his breast the ripples break,
As down he bears before the gale.
- (2) On thy fair bosom, waveless stream,
The dipping paddle echoes far,
And flashes in the moonlight gleam,
And bright reflects the polar star.
- (3) The waves along thy pebbly shore,
As blows the north wind, heave their foam,
And curl around the dashing oar,
As late the boatman hies him home.
- (4) How sweet, at set of sun, to view
The golden mirror, spreading wide,
And see the mist of mantling blue
Float round the distant mountain's side !
- (5) At midnight hour, as shines the moon,
A sheet of silver spreads below ;
And swift she cuts, at highest noon,
Light clouds, like wreaths of purest snow.
- (6) On thy fair bosom, silver lake,
O ! I could ever sweep the oar,
When early birds at morning wake,
And evening tells us toil is o'er.

WINTER.

- Sown*
- (1) Ah ! Winter, calm thy cruel rage,
Release the struggling year ;
Thy power is past, decrepit sage,
Arise and disappear.
 - (2) The stars that graced thy splendid night,
Are lost in warmer rays ;
The sun, rejoicing in his might,
Unrolls celestial days.
 - (3) Then why, usurping winter, why
Still flags thy frozen wing ?
Fly, unrelenting tyrant, fly—
And yield the year to Spring.

SOW THY SEED.

- (1) Sow in the morn thy seed ;
At eve hold not thy hand ;
To doubt and fear give thou no heed,
Broadcast it o'er the land.
- (2) Beside all waters sow,
The highway furrows stock,
Drop it where thorns and thistles grow,
Scatter it on the rock.
- (3) The good, the fruitful ground,
Expect not here nor there ;
O'er hill and dale, by plots, 'tis found ;
Go forth, then, everywhere.

- (4) And duly shall appear,
In verdure, beauty, strength,
The tender blade, the stalk, the ear,
And the full corn at length.
- (5) Thou can'st not toil in vain ;
Cold, heat and moist and dry,
Shall foster and mature the grain
For garners in the sky.
-

DECLARE HIS PRAISE.

- (1) To your Creator, God,
Your great Preserver, raise,
Ye creatures of his hand !
Your highest notes of praise :
Let every voice proclaim His power,
His name adore, and loud rejoice.
- (2) Let every creature join
To celebrate His name,
And all their various powers
Assist the exalted theme :
Let nature raise, from every tongue
A general song of grateful praise.
- (3) But oh ! from human tongues
Should nobler praises flow ;
And every thankful heart
With warm devotion glow ;
Your voices raise above the rest ;
Ye highly blest ! declare His praise.

The stream will cease to flow ;
 The wind will cease to blow ;
 The clouds will cease to fleet ;
 The heart will cease to beat ;
 For all things must die.

- (2) All things must die.
 Spring will come never more.
 Oh ! vanity !
 Death waits at the door.
 See ! our friends are all forsaking
 The wine and merrymaking.
 We are called—we must go.
 Laid low, very low,
 In the dark we must lie.
 The merry glees are still ;
 The voice of the bird
 Shall no more be heard,
 Nor the wind on the hill.
 Oh ! misery !
 Hark ! death is calling
 While I speak to ye,
 The jaw is falling,
 The red cheek paling,
 The strong limbs failing ;
 Ice with the warm blood mixing ;
 The eyeballs fixing.
 Nine times goes the passing bell :
 Ye merry souls, farewell.

- (3) The old earth
 Had a birth,
 As all men know
 Long ago.
 And the old earth must die.
 So let the warm winds range,
 And the blue wave beat the shore ;
 For even and morn
 Ye will never see

Through eternity.
 All things were born.
 Ye will come never more,
 For all things must die.

- (1) Break, break, break,
 On thy cold, gray stones, O Sea!
 And I would that my tongue could utter
 The thoughts that arise in me.
- (2) O, well for the fisherman's boy,
 That he shouts with his sister at play!
 O, well for the sailor lad,
 That he sings in his boat on the bay!
- (3) And the stately ships go on
 To their haven under the hill;
 But O for the touch of a vanish'd hand,
 And the sound of a voice that is still!
- (4) Break, break, break,
 At the foot of thy crags, O Sea!
 But the tender grace of a day that is dead
 Will never come back to me.

Y. M. C.

THE JOURNEY OF A DAY.

The cheerful sage, when solemn dictates fail,
 Conceals the moral counsel in a tale.

(1) Obidah, the son of Abensina, left the caravansera early in the morning, and pursued his journey through the plains of Indostan. (2) He was fresh and vigorous with rest; he was animated with hope; he was incited by desire; he walked swiftly forward over the valleys,

and saw the hills gradually rising before him. (3) As he passed along, his ears were delighted with the morning song of the bird of paradise, he was fanned by the last flutters of the sinking breeze, and sprinkled with dew by groves of spices; he sometimes contemplated the towering height of the oak, monarch of the hills; and sometimes caught the gentle fragrance of the primrose, eldest daughter of the spring; all his senses were gratified, and all care was banished from his heart.

(4) Thus he went on till the sun approached his meridian, and the increasing heat preyed upon his strength; he then looked round about him for some more commodious path. (5) He saw, on his right hand, a grove that seemed to wave its shades as a sign of invitation; he entered it, and found the coolness and verdure irresistibly pleasant. (6) He did not, however, forget whither he was traveling, but found a narrow way bordered with flowers, which appeared to have the same direction with the main road, and was pleased that by this happy experiment, he had found means to unite pleasure with business, and to gain the rewards of diligence without suffering its fatigues. (7) He, therefore, still continued to walk for a time, without the least remission of his ardor, except that he was sometimes tempted to stop by the music of the birds, whom the heat had assembled in the shade; and sometimes amused himself with plucking the flowers that covered the banks on either side, or the fruits that hung upon the branches. (8) At last the green path began to decline from its first tendency, and to wind among hills and thickets, cooled with fountains, and murmuring with waterfalls. (9) Here Obidah paused for a time, and began to consider whether it were longer safe to forsake the known and common track; but remembering that the heat was now in its greatest violence, and that the plain was dusty and uneven, he resolved to pursue the new path, which he supposed only to make a few meanders, in compliance with the varieties of the ground, and to end at last in the common road.

(10) Having thus calmed his solicitude, he renewed his pace, though he suspected that he was not gaining ground. (11) This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him. (12) He listened to every echo, he mounted every hill for a fresh prospect, he turned aside to every cascade, and pleased himself with tracing the course of a gentle river that rolled among the trees, and watered a large region with innumerable circumvolutions. (13) In these amusements the hours passed away uncounted; his deviations had perplexed his memory, he knew not towards what point to travel. (14) He stood pensive and confused, afraid to go forward lest he should go wrong, yet conscious that the time of loitering was now past. (15) While he was thus tortured with uncertainty, the sky was overspread with clouds, the day vanished from before him, and a sudden tempest gathered round his head. (16) He was roused by his danger to a quick and painful remembrance of his folly: he now saw how happiness is lost when ease is consulted; he lamented the unmanly impatience that prompted him to seek shelter in a grove, and despised the petty curiosity that led him on from trifle to trifle. (17) While he was thus reflecting the air grew blacker, and a clap of thunder broke his meditation.

(18) He now resolved to do what yet remained in his power, to tread back the ground which he had passed, and try to find some issue where the wood might open into the plain. (19) He prostrated himself on the ground, and commended his life to the Lord of nature. (20) He rose with confidence and tranquility, and pressed on with his saber in his hand, for the beasts of the desert were in motion, and on every hand were heard the mingled howls of rage and fear, and ravage and expiration; all the horrors of darkness and solitude surrounded him: the winds roared in the woods, and the torrents tumbled from the hills,

Worked into sudden rage by wintry showers,
Down the steep hill the roaring torrent pours;
The mountain shepherd hears the distant noise.

(21) Thus forlorn and distressed, he wandered through the wild, without knowing whither he was going, or whether he was every moment drawing nearer to safety or to destruction. (22) At length, not fear, but labor began to overcome him ; his breath grew short, and his knees trembled, and he was on the point of lying down in resignation to his fate, when he beheld through the brambles the glimmer of a taper. (23) He advanced towards the light, and finding that it proceeded from the cottage of a hermit, he called humbly at the door, and obtained admission. (24) The old man set before him such provisions as he had collected for himself, on which Obidah fed with eagerness and gratitude.

(25) When the repast was over, " Tell me," said the hermit, " by what chance thou hast been brought hither ; I have been now twenty years an inhabitant of the wilderness, in which I never saw a man before." (26) Obidah then related the occurrences of his journey without any concealment or palliation.

(27) " Son," said the hermit, " let the errors and follies, the dangers and escape, of this day, sink deep into thy heart. (28) Remember, my son, that human life is the journey of a day. (29) We rise in the morning of youth, full of vigor and full of expectation ; we set forward with spirit and hope, with gayety and diligence, and travel on awhile in the straight road of piety, towards the mansions of rest. (30) In a short time we remit our fervor, and endeavor to find some mitigation of our duty, and some more easy means of obtaining the same end. (31) We then relax our vigor, and resolve no longer to be terrified with crimes at a distance, but rely upon our own constancy, and venture to approach what we resolve never to touch. (32) We thus enter the bowers of ease, and repose in the shades of security. (33) Here the heart softens, and vigilance subsides ; we are then willing to inquire whether another advance cannot be made, and whether we may not, at least, turn our eyes upon the gardens of pleasure. (34) We approach them with scruple and hesitation ; we enter them, but enter timorous and

trembling, and always hope to pass through them without losing the road of virtue, which we for a while keep in our sight, and to which we propose to return. (35) But temptation succeeds temptation, and one compliance prepares us for another ; we in time lose the happiness of innocence, and solace our disquiet with sensual gratifications. (36) By degrees we let fall the remembrance of our original intention, and quit the only adequate object of rational desire. (37) We entangle ourselves in business, immerge ourselves in luxury, and rove through the labyrinths of inconstancy, till old age begins to invade us, and disease and anxiety obstruct our way. (38) We then look back upon our lives with horror, with sorrow, with repentance ; and wish, but too often vainly wish, that we had not forsaken the ways of virtue. (39) Happy are they, my son, who shall learn from thy example not to despair, but shall remember, that though the day is past, and their strength is wasted, there yet remains one effort to be made ; that reformation is never hopeless, nor sincere endeavors ever unassisted ; that the wanderer may at length return after all his errors, and that he who implores strength and courage from above, shall find danger and difficulty give way before him. (40) Go now, my son, to thy repose, commit thyself to the care of Omnipotence, and when the morning calls again to toil, begin anew thy journey and thy life."

THE BELLS OF SHANDON.

- (1) With deep affection
 And recollection
 I often think of
 Those Shandon bells,
 Whose sounds so wild would,
 In the days of childhood,
 Fling round my cradle
 Their magic spells.
- (5)

- (2) On this I ponder
Where'er I wander,
And thus grow fonder,
Sweet Cork, of thee—
With thy bells of Shandon,
That sound so grand on
The pleasant waters
Of the river Lee.
- (3) I've heard bells chiming
Full many a clime in,
Tolling sublime in
Cathedral shrine,
While at a glibe rate
Brass tongues would vibrate ;
But all their music
Spoke naught like thine.
- (4) For memory, dwelling
On each proud swelling
Of thy belfry, knelling
Its bold notes free,
Made the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.
- (5) I've heard bells tolling
Old Adrian's Mole in,
Their thunder rolling
From the Vatican—
And cymbals glorious
Swinging uproarious
In the gorgeous turrets
Of Notre Dame.
- (6) But thy sounds were sweeter
Than the dome of Peter
Flings o'er the Tiber,

Pealing solemnly.
Oh ! the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

- (7) There's a bell in Moscow ;
While on tower and kiosk oh
In Saint Sophia,
The Turkman gets
And loud in air
Calls men to prayer,
From the tapering summit
Of tall minarets.

- (8) Such empty phantom
I freely grant them ;
But there's an anthem
More dear to me—
'Tis the bells of Shandon,
That sound so grand on
The pleasant waters
Of the river Lee.

THE POSTMAN.

- (1) Hark ! 'tis the twanging horn o'er yonder bridge,
That with its wearisome but needful length
Bestrides the wintry flood, in which the moon
Sees her unwrinkled face reflected bright ;
He comes, the herald of a noisy world,
With spattered boots, strapped waist, and frozen
locks ;
News from all nations lumbering at his back.

- (2) True to his charge, the close-pack'd load behind,
 Yet, careless what he brings, his one concern
 Is to conduct it to the destined inn ;
 And, having dropped the expected bag, pass on.
- (3) He whistles as he goes, light-hearted wretch,
 Cold and yet cheerful : messenger of grief
 Perhaps to thousands, and of joy to some ;
 To him indifferent whether grief or joy.
-

KNOWLEDGE AND WISDOM.

- (1) Knowledge and wisdom far from being one
 Have oft-times no connection. (2) Knowledge dwells
 In heads replete with thoughts of other men ;
 Wisdom, in minds attentive to their own.
- (3) Knowledge a rude unprofitable mass,
 The mere materials with which wisdom builds,
 Till smoothed, and squared, and fitted to its place,
 Does but encumber whom it seems to enrich.
- (4) Knowledge is proud that he has learned so much :
 Wisdom is humble that he knows no more.
-

THE ARMY OF CHARLES V., BEFORE ALGIERS.

(1) The voyage, from Majorca to the African coast, was not less tedious, or full of hazard, than that which he had just finished. (2) When he approached the land, the roll of the sea, and the vehemence of the winds, would not permit the troops to disembark. (3) But at last, the Emperor, seizing a favorable opportunity, landed them without opposition, not far from Algiers, and immediately advanced towards the town. (4) To oppose this

mighty army, Hascen had only eight hundred Turks, and five thousand Moors, partly natives from Africa, and partly refugees from Granada. (5) He returned, however, a fierce and haughty answer, when summoned to surrender. (6) But with such a handful of soldiers, neither his desperate courage, nor consummate skill in war, could have long resisted forces superior to those which had defeated Barbarossa at the head of sixty thousand men, and which had reduced Tunis, in spite of all his endeavors to save it.

(7) But how far soever the Emperor might think himself beyond the reach of any danger from the enemy, he was suddenly exposed to a more dreadful calamity, and one against which human prudence and human efforts availed nothing. (8) On the second day after his landing, and before he had time for anything but to disperse some light-armed Arabs who molested his troops on their march, the clouds began to gather, and the heavens to appear with a fierce and threatening aspect. (9) Towards evening, rain began to fall, accompanied with violent wind; and the rage of the tempest increasing, during the night, the soldiers, who had brought nothing ashore but their arms, remained exposed to all its fury, without tents or shelter, or cover of any kind. (10) The ground was soon so wet that they could not lie down on it; their camp being in a low situation, was overflowed with water, and they sunk, at every step, to the ankles in mud; while the wind blew with such impetuosity, that, to prevent their falling, they were obliged to thrust their spears into the ground, and to support themselves by taking hold of them. (11) Hascen was too vigilant an officer to allow an enemy in such distress to remain unmolested. (12) About the dawn of morning, he sallied out with soldiers, who having been screened from the storm under their own roofs, were fresh and vigorous. (13) A body of Italians, who were stationed nearest the city, dispirited and benumbed with cold, fled at the approach of the Turks. (14) The troops at the post behind them discovered greater courage; but, as the rain had extinguished

their matches and wetted their powder, their muskets were useless ; and having scarcely strength to handle their other arms, they were soon thrown into confusion. (15) Almost the whole army, with the Emperor himself in person, was obliged to advance, before the enemy could be repulsed, who, after spreading such general consternation, and killing a considerable number of men, retired at last in good order.

(16) But all feeling or remembrance of this loss and danger were quickly obliterated by a more dreadful, as well as affecting spectacle. (17) It was now broad day ; the hurricane had abated nothing of its violence, and the sea appeared agitated with all the rage of which that destructive element is capable ; all the ships, on which alone the whole army knew that their safety and subsistence depended, were seen driven from their anchors, some dashing against each other, some beat to pieces on the rocks, many forced ashore, and not a few sinking in the waves. (18) In less than an hour, fifteen ships of war and a hundred and forty transports, with eight thousand men perished ; and such of the unhappy crews as had escaped the fury of the sea, were murdered without mercy by the Arabs, as soon as they reached land. (19) The Emperor stood in silent anguish and astonishment, beholding this fatal event, which at once blasted all his hopes of success, and buried in the depths the vast stores which he had provided, as well for annoying the enemy, as for subsisting his own troops. (20) He had it not in his power to afford them any other assistance or relief than by sending some troops to drive away the Arabs, and thus delivering a few who were so fortunate as to get ashore from the cruel fate which their companions had met with. (21) At last the wind began to fall, and to give hopes that as many ships might escape as would be sufficient to save the army from perishing by famine, and transport them back to Europe. (22) But these were only hopes ; the approach of evening covered the sea with darkness, and it being impossible for the officers on board the ships, which had outlived the storm, to send intel-

ligence to their companions who were ashore, they remained during the night in all the anguish of suspense and uncertainty. (23) Next day, a boat dispatched by Doria made shift to reach land, with information, that having weathered out the storm, to which, during fifty years' knowledge of the sea, he had never seen any equal in fierceness and horror, he had found it necessary to bear away with his shattered ships to Cape Metafuz. (24) He advised the Emperor, as the face of the sky was still lowering and tempestuous, to march with all speed to that place, where the troops could re-embark with greater ease.

(25) Whatever comfort this intelligence afforded Charles, from being assured that part of his fleet had escaped, was balanced by the new cares and perplexity in which it involved him with regard to his army. (26) Metafuz was at least three days' march from his present camp; all the provisions which he had brought ashore at his first landing were now consumed; his soldiers, worn out with fatigue, were hardly able for such a march, even in a friendly country, and being dispirited by a succession of hardships, which victory itself would scarcely have rendered tolerable, they were in no condition to undergo new toils. (27) But the situation of the army was such as allowed not one moment for deliberation, nor left it the least doubtful what to choose. (28) They were ordered instantly to march, the wounded, the sick, and the feeble being placed in the center; such as seemed most vigorous were stationed in the front and rear. (29) Then the sad effects of what they had suffered began to appear more manifestly than ever, and new calamities were added to all those which they had already endured. (30) Some could hardly bear the weight of their arms; others, spent with the toil of forcing their way through deep and almost impassable roads, sunk down and died; many perished by famine, as the whole army subsisted chiefly on roots and berries, or the flesh of horses, killed by the Emperor's order, and distributed among the several battalions; many were drowned in brooks, which

were swollen so much by the excessive rains, that in passing them they waded up to the chin; not a few were killed by the enemy, who during the greater part of their retreat, alarmed, harassed and annoyed them night and day. (31) At last they arrived at Metafuz; and the weather being now so calm as to restore their communication with the fleet, they were supplied with plenty of provisions, and cheered with the prospect of safety.

PRESIDENT LINCOLN'S SECOND INAUGURAL ADDRESS.

DELIVERED ON THE 4TH OF MARCH, 1865.

(1) *Fellow Countrymen*.—At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. (2) Then, a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. (3) Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. (4) The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. (5) With high hope for the future, no prediction in regard to it is ventured.

(6) On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. (7) All dreaded it; all sought to avoid it. (8) While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to troy it without war—seeking to dissolve the Union and

divide the effects by negotiation. (9) Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish; and the war came.

(10) One eighth of the whole population were colored slaves, not distributed generally over the Union, but located in the southern part of it. (11) These slaves constituted a peculiar and powerful interest. (12) All knew that this interest was somehow the cause of the war. (13) To strengthen, perpetuate and extend this interest was the object for which the insurgents would rend the Union by war; while the government claimed no right to do more than to restrict the territorial enlargement of it. (14) Neither party expected the magnitude or the duration which the war has already attained. (15) Neither anticipated that the cause of the conflict might cease, even before the conflict itself should cease. (16) Each looked for an easier triumph, and a result less fundamental and astounding. (17) Both read the same Bible and pray to the same God; and each invokes his aid against the other. (18) It may seem strange that any man should dare to ask a just God's assistance in wringing his bread from the sweat of other men's faces. (19) But let us judge not, that we be not judged. (20) The prayers of both could not be answered. (21) That of neither has been answered fully. (22) The Almighty has his own purposes. (23) "Woe unto the world because of offenses! for it must needs be that offenses come; but woe to that man by whom the offense cometh!" (24) If we shall suppose that American slavery is one of these offenses, which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those Divine attributes which the believers in a living God always ascribe to him? (25) Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. (26)

Yet, if God wills that it continue until all the wealth, piled by the bondman's two hundred and fifty years of unrequited toil, shall be sunk, and until every drop of blood drawn by the lash shall be paid by another drawn by the sword, as it was said three thousand years ago, so still it must be said, that "the judgments of the Lord are true and righteous altogether."

(27) With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wound; to care for him who shall have borne the battle, and for his widow and his orphans; to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations.

SET DOWN MY NAME, SIR.

(1) I saw also that the Interpreter took him again by the hand, and led him into a pleasant place, where was built a stately palace, beautiful to behold; at the sight of which Christian was greatly delighted. (2) He saw also upon the top thereof certain persons walking, who were clothed all in gold.

(3) Then said Christian, "May we go in thither?"

(4) Then the Interpreter took him and led him up toward the door of the palace; and behold, at the door stood a great company of men, as desirous to go in, but durst not. (5) There also sat a man at a little distance from the door, at a table-side, with a book and his inkhorn before him, to take the names of them that should enter therein; he saw also that in the doorway stood many men in armor, to keep it; being resolved to do to the men that would enter, (what hurt and mischief they could). (6) Now was Christian somewhat in a maze. (7) At last, when every man started back for fear of the armed men,

what hurt and mischief they could)

Christian saw a man of a very stout countenance come up to the man that sat there to write, saying; "Set down my name, sir;" the which when he had done, he saw the man draw a sword, and put a helmet upon his head, and rush toward the door upon the armed men, who laid upon him with deadly force; but the man not at all discouraged, fell to cutting and hacking most fiercely. (8) So after he had received and given many wounds to those that attempted to keep him out, he cut his way through them all and pressed forward into the palace; at which there was a pleasant voice heard from those that were within, even of those that walked upon the top of the palace, saying:

"Come in, come in, eternal glory shalt thou win."

(9) So he went in and was clothed with such garments as they. (10) Then Christian smiled and said, "I think verily I know the meaning of this."

THE ZEAL NOT PROPER FOR RELIGION.

(1) Any zeal is proper for religion but the zeal of the sword and the zeal of anger: this is the bitterness of zeal, and it is a certain temptation to every man against his duty; for if the sword turns preacher, and dictates propositions by empire instead of arguments, and engraves them in men's hearts with a poinard, that it shall be death to believe what I innocently and ignorantly am persuaded of, it must needs be unsafe to try the spirits, to try all things, to make inquiry; and, yet, without this liberty, no man can justify himself before God or man, nor confidently say that his religion is best. (2) This is inordination of zeal; for Christ, by reproving St. Peter drawing his sword even in the cause of Christ, for his sacred and yet injured person, teaches us not to use the sword, though in the cause of God, or for God himself.

✓ (3) When Abraham sat at his tent door, according to his custom, waiting to entertain strangers, he espied an old man, stooping and leaning on his staff, weary with age and travel, coming towards him, who was a hundred years of age. (4) He received him kindly, washed his feet, provided supper, caused him to sit down; but observing that the old man eat, and prayed not, nor begged for a blessing on his meat, he asked him why he did not worship the God of heaven. (5) The old man told him that he worshiped the fire only, and acknowledged no other God. (6) At which answer Abraham grew so zealously angry, that he thrust the old man out of his tent, and exposed him to all the evils of the night, and in an unguarded condition. (7) When the old man was gone, God called to Abraham, and asked him where the stranger was. (8) He replied, I thrust him away because he did not worship thee. (9) God answered him, I have suffered him these hundred years, although he dishonored me; and couldst thou not endure him one night?

End of the world
unforgotten

TOM SMART'S RIDE.

(1) One winter's evening, about five o'clock, just as it began to grow dusk, a man in a gig might have been seen urging his tired horse along the road which leads across Marlborough Downs, in the direction of Bristol. (2) I say he might have been seen, and I have no doubt he would have been, if anybody but a blind man had happened to pass that way; but the weather was so bad, and the night so cold and wet, that nothing was out but the water, and so the traveler jogged along in the middle of the road, lonesome and dreary enough. (3) If any bagman of that day could have caught sight of the little neck-or-nothing sort of gig, with a clay-colored body and red wheels, and the vixenish, ill-tempered, fast-going, bay

mare, that looked like a cross between a butcher's horse and a two-penny post-office pony, he would have known at once, that this traveler could have been no other than Tom Smart, of the great house of Bilson and Slum, Cateaton Street, City. (4) However, as there was no bag-man to look on, nobody knew anything at all about the matter ; and so Tom Smart and his clay-colored gig with the red wheels, and the vixenish mare with the fast pace, went on together, keeping the secret among them, and nobody was a bit the wiser.

(5) There are many pleasanter places, even in this dreary world, than Marlborough Downs, when it blows hard ; and if you throw in beside, a gloomy winter's evening, a miry and sloppy road, and a pelting fall of heavy rain, and try the effect, by way of experiment, in your own proper person, you will experience the full force of this observation.

(6) The wind blew—not up the road or down it, though that's bad enough, but sheer across it, sending the rain slanting down like the lines they used to rule in the copy-books at school, to make the boys slope well. (7) For a moment it would die away, and then the traveler would begin to delude himself into the belief that, exhausted with its previous fury, it had quietly lain itself down to rest, when whoo ! he would hear it growling and whistling in the distance, and on it would come, rushing over the hill-tops and sweeping along the plain, gathering sound and strength as it drew nearer, until it dashed with a heavy gust against horse and man, driving the sharp rain into their ears, and its cold damp breath into their very bones ; and past them it would scour, far, far away, with a stunning roar, as if in ridicule of their weakness, and triumphant in the consciousness of its own strength and power.

(8) The bay mare splashed away, through the mud and water, with drooping ears, now and then tossing her head as if to express her disgust at this very ungentlemanly behavior of the elements, but keeping good pace notwithstanding, until a gust of wind more furious than any that

had yet assailed them, caused her to stop suddenly, and plant her four feet firmly against the ground, to prevent her being blown over. (9) It's a special mercy that she did this, for if she *had* been blown over, the vixenish mare was so light, and the gig was so light, and Tom Smart such a light weight into the bargain, that they must infallibly have all gone rolling over and over together, until they reached the confines of the earth, or until the wind fell; and in either case the probability is, that neither the vixenish mare, nor the clay-colored gig with the red wheels, nor Tom Smart, would ever have been fit for service again.

(10) "Well," says Tom Smart, "if this ain't pleasant, blow me." (11) You'll very likely ask me, why, as Tom Smart had been pretty well blown already, he expressed this wish to be submitted to the same process again. (12) I can't say—all I know is, that Tom Smart said so—or at least he always told my uncle that he said so, and it's just the same thing.

(13) "Blow me," says Tom Smart; and the mare neighed as if she were of precisely the same opinion.

(14) "Cheer up, old girl," said Tom, patting the bay mare on the neck with the end of his whip. (15) "It won't do pushing on such a night as this; the first house we come to we'll put up at, so the faster you go the sooner it's over. (16) Soho, old girl—gently—gently."

(17) Whether the vixenish mare was sufficiently well acquainted with the tones of Tom's voice to comprehend his meaning, or whether she found it colder standing still than moving on, of course I can't say. (18) But I can say that Tom had no sooner finished speaking than she pricked up her ears, and started forward at a speed which made the clay-colored gig rattle until you would have supposed every one of the red spokes was going to fly out on the turf of Marlborough Downs; and even Tom, whip as he was, couldn't stop or check her pace, until she drew up, of her own accord, before a roadside inn, on the right-hand side of the way, about a quarter of a mile from the end of the Downs.

VICISSITUDE.

- (1) Now the golden morn aloft
Waves her dew-be-spangled wing,
With vermil cheek and whisper soft,
She woos the tardy spring ;
Till April starts, and calls around,
The sleeping fragrance from the ground,
And lightly o'er the living scene
Scatters his freshest, tenderest green.
- (2) New-born flocks, in rustic dance
Frisking, ply their feeble feet ;
Forgetful of their wintry trance,
The birds his presence greet :
But chief, the skylark warbles high
His trembling, thrilling ecstasy ;
And lessening from the dazzled sight,
Melts into air and liquid light.
- (3) Yesterday the sullen year
Saw the snowy whirlwind fly ;
Mute was the music of the air,
The herd stood drooping by ;
Their raptures now, that wildly flow,
No yesterday nor morrow know ;
'Tis man alone that joy describes,
With forward and reverted eyes.
- (4) Smiles on past misfortune's brow
Soft reflection's hand can trace,
And o'er the cheek of sorrow throw
A melancholy grace :
While hope prolongs our happier hour ;
Or deepest shades, that dimly lower,
And blacken round our weary way,
Gilds with a gleam of distant day.

- (5) Still where rosy pleasure leads,
 See a kindred grief pursue,
 Behind the steps that misery treads
 Approaching comfort view :
 The hues of bliss more brightly glow,
 Chastened by sabler tints of woe :
 And blended form, with artful strife,
 The strength and harmony of life.
- (6) See the wretch that long has tost
 On the thorny bed of pain,
 At length repair his vigor lost,
 And breathe and walk again !
 The meanest flow'ret of the vale,
 The simplest note that swells the gale,
 The common sun, the air, the skies,
 To him are opening Paradise.

GREEN RIVER.

- (1) When breezes are soft and ^{blue}skies are fair,
 I steal an hour from study and care,
 And hie me away to the woodland scene,
 Where wanders the stream with waters of green ;
 As if the bright fringe of herbs on its brink
 Had given their stain to the wave, ^{which} they drink ;
 And they, whose meadows it murmurs through,
 Have named the stream from its own fair hue.
- (2) Yet, pure its waters,—its shallows are bright
 With colored pebbles and sparkles of light,
 And clear the depths where its eddies play,
 And dimples deepen and whirl away ;
 And the plane-tree's speckled arms o'ershoot
 The swifter current that mines its root,
 Through whose shifting leaves, as you walk the hill,

The quivering glimmer of sun and rill
 With a sudden flash on the eye is thrown,
 Like the ray that streams from the diamond-stone.

- (3) O, loveliest there, the spring days come,
 With blossoms, and birds, and wild bee's hum ;
 The flowers of summer are fairest there,
 And freshest the breath of the summer air ;
 And sweetest the golden autumn day
 In silence and sunshine glides away.

- (4) Yet, fair as thou art, thou shunnest to glide,
 Beautiful stream ! by the village side ;
 But windest away from the haunts of men,
 To quiet valley and shaded glen ;
 And forest, and meadow, and slope of hill,
 Around thee are lonely, and lovely, and still,
 Lonely—save when, by thy rippling tides,
 From thicket to thicket the angler glides ;
 Or the simpler comes, with basket and book,
 For herbs of power on thy bank to look ;
 Or, haply, some idle dreamer, like me,
 To wander, and muse, and gaze on thee,
 Still, save the chirp of birds, that feed
 On the river cherry and seedy reed,
 And thy own wild music, gushing out
 With mellow murmur of fairy shout,
 From dawn to the blush of another day,
 Like traveler singing along his way.

- (5) That fairy music I never hear,
 Nor gaze on those waters so green and clear,
 And mark them winding away from sight,
 Darkened with shade, or flashing with light,
 While o'er them the vine to its thicket clings,
 And the zephyr stoops to freshen his wings ;
 But I wish that fate had left me free
 To wander these quiet haunts with thee,
 Till the eating cares of earth should depart,

(6)

And the peace of the scene pass into my heart ;
 And I envy the stream, as it glides along
 Through its beautiful banks, in a trance of song.

f. end
 (6)

Though forced to drudge for the dregs of men,
 And scrawl strange words with the barbarous pen,
 And mingle among the jostling crowd,
 Where the sons of strife are subtle and loud,—
 I often come to this quiet place
 To breathe the airs that ruffle thy face,
 And gaze upon thee in silent dream,
 For in thy lonely and lovely stream
 An image of that calm life appears
 That won my heart in my greener years.

THE VOYAGE.

Ships, ships, I will descree you
 Amidst the main,
 I will come and try you,
 What you are protecting,
 And projecting,
 What's your end and aim.

One goes abroad for merchandise and trading,
 Another stays to keep his country from invading,
 A third is coming home with rich and wealthy lading,
 Hallo! my fancie, whither wilt thou go ?

—[OLD POEM.]

(1) To an American visiting Europe, the long voyage he has to make is an excellent preparative. (2) The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. (3) The vast space of waters that separates the two hemispheres is like a blank page in existence. (4) There is no gradual transition by which, as in Europe, the features and population of one

country blend almost imperceptibly with those of another. (5) From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore, and are launched at once into the bustle and novelties of another world.

(6) In travelling by land there is a continuity of scene, and a connected succession of persons and incidents, that carry on the story of life, and lessen the effect of absence and separation. (7) We drag, it is true, "a lengthening chain" at each remove of our pilgrimage; but the chain is unbroken; we can trace it back link by link; and we feel that the last of them still grapples us to home. (8) But a wide sea voyage severs us at once. (9) It makes us conscious of being cast loose from the secure anchorage of settled life, and sent adrift upon a doubtful world. (10) It interposes a gulf, not merely imaginary, but real, between us and our homes—a gulf, subject to tempest, and fear, and uncertainty, that makes distance palpable and return precarious.

(11) Such, at least, was the case with myself. (12) As I saw the last blue line of my native land fade away like a cloud in the horizon, it seemed as if I had closed one volume of the world and its concerns, and had time for meditation, before I opened another. (13) That land, too, now vanishing from my view, which contained all that was most dear to me in life; what vicissitudes might occur in it, what changes might take place in me, before I should visit it again! (14) Who can tell, when he sets forth to wander, whither he may be driven by the uncertain currents of existence; or when he may return; or whether it may be ever his lot to revisit the scenes of his childhood?

(15) I said, that at sea all is vacancy; I should correct the expression. (16) To one given to day dreaming and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep and of the air, and rather tend to abstract the mind from worldly themes. (17) I delighted to loll over the quarter-railing or climb to the main-top,

of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peeping above the horizon; fancy them some fairy realms, and people them with a creation of my own; to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores.

(18) There was a delicious sensation of mingled security and awe with which I looked down, from my giddy height, on the monsters of the deep at their uncouth gambols: shoals of porpoises tumbling about the bow of the ship; the grampus, slowly heaving his huge form above the surface; or the ravenous shark, darting, like a spectre, through the blue waters. (19) My imagination would conjure up all that I had heard or read of the watery world beneath me: of the finny herds that roam its fathomless valleys; of the shapeless monsters that lurk among the very foundations of the earth, and of those wild phantasms that swell the tales of fishermen and sailors.

(20) Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation.

(21) How interesting this fragment of a world, hastening to rejoin the great mass of existence! (22) What a glorious monument of human invention; that has thus triumphed over wind and wave; has brought the ends of the world into communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; has diffused the light of knowledge, and the charities of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

(23) We one day descried some shapeless object drifting at a distance. (24) At sea, every thing that breaks the monotony of the surrounding expanse attracts attention. (25) It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs by which some of the crew had fastened themselves to this spar, to prevent their being

washed off by the waves. (26) There was no trace by which the name of the ship could be ascertained. (27) The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long seaweeds flaunted at its sides. (28) But where, thought I, is the crew? (29) Their struggle has long been over—they have gone down amidst the roar of the tempest—their bones lie whitening among the caverns of the deep. (30) Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. (31) What sighs have been wafted after that ship; what prayers offered up at the deserted fireside of home! (32) How often has the mistress, the wife, the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! (33) How has expectation darkened into anxiety—anxiety into dread—and dread into despair! (34) Alas! not one memento shall ever return for love to cherish. (35) All that shall ever be known, is, that she sailed from her port, “and was never heard of more!”

(36) The sight of this wreck, as usual, gave rise to many dismal anecdotes. (37) This was particularly the case in the evening, when the weather, which had hitherto been fair, began to look wild and threatening, and gave indications of one of those sudden storms that will sometimes break in upon the serenity of a summer voyage. (38) As we sat around the dull light of a lamp, in the cabin, that made the gloom more ghastly, every one had his tale of shipwreck and disaster. (39) I was particularly struck with a short one related by the captain.

(40) “As I was once sailing,” said he, “in a fine, stout ship, across the banks of Newfoundland, one of those heavy fogs that prevail in those parts rendered it impossible for us to see far ahead, even in the day time; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. (41) I kept lights at the mast-head, and a constant watch forward to look out for fishing smacks, which are accus-

tomed to lie at anchor on the banks. (42) The wind was blowing a smacking breeze, and we were going at a great rate through the water. (43) Suddenly the watch gave the alarm of 'a sail ahead!' it was scarcely uttered before we were upon her. (44) She was a small schooner, at anchor, with a broadside toward us. (45) The crew were all asleep, and had neglected to hoist a light. (46) We struck her just a-mid-ships. (47) The force, the size, the weight of our vessel, bore her down below the waves; we passed over her and were hurried on our course. (48) As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches, rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. (49) I heard their drowning cry mingling with the wind. (50) The blast that bore it to our ears, swept us out of all farther hearing. (51) I shall never forget that cry! (52) It was some time before we could put the ship about, she was under such head-way. (53) We returned as nearly as we could guess, to the place where the smack had anchored. (54) We cruised about for several hours in the dense fog. (55) We fired signal-guns, and listened if we might hear the halloo of any survivors; but all was silent—we never saw or heard anything of them more." (56) I confess these stories, for a time, put an end to all my fine fancies. (57) The storm increased with the night. (58) The sea was lashed into tremendous confusion. (59) There was a fearful, sullen sound of rushing waves and broken surges. (60) Deep called unto deep. (61) At times the black volume of clouds overhead seemed rent asunder by flashes of lightning that quivered along the foaming billows, and made the succeeding darkness doubly terrible. (62) The thunders bellowed over the wild waste of waters, and were echoed and prolonged by the mountain waves. (63) As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. (64) Her yards would dip into the water; her bow was almost buried beneath

the waves. (65) Sometimes an impending surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

(66) When I retired to my cabin, the awful scene still followed me. (67) The whistling of the wind through the rigging sounded like funereal wailings. (68) The creaking of the masts; the straining and groaning of bulkheads, as the ship labored, in the weltering sea, were frightful. (69) As I heard the waves rushing along the side of the ship, and roaring in my very ear, it seemed as if Death were raging round this floating prison, seeking for his prey: the mere starting of a nail, the yawning of a seam, might give him entrance.

(70) A fine day, however, with a tranquil sea and favouring breeze, soon put all these dismal reflections to flight. (71) It is impossible to resist the gladdening influence of fine weather and fair wind at sea. (72) When the ship is decked out in all her canvas, every sail swelled, and careering gaily over the curling waves, how lofty, how gallant, she appears—how she seems to lord it over the deep! (73) I might fill a volume with the reveries of a sea voyage; for with me it is almost a continual reverie—but it is time to get to shore.

(74) It was a fine sunny morning when the thrilling cry of "land!" was given from the mast-head. (75) None but those who have experienced it can form an idea of the delicious throng of sensations which rush into an American's bosom when he first comes in sight of Europe. (76) There is a volume of associations with the very name. (77) It is the land of promise, teeming with everything of which his childhood has heard, or on which his studious years have pondered.

(78) From that time, until the moment of arrival, it was all feverish excitement. (79) The ships of war, that prowled like guardian giants along the coast; the headlands of Ireland, stretching out into the channel; the Welsh mountains, towering into the clouds; all were objects of intense interest. (80) As we sailed up the Mersey, I reconnoitered the shore with a telescope.

(81) My eye dwelt with delight on neat cottages, with their trim shrubberies and green grass-plots. (82) I saw the mouldering ruin of an abbey overrun with ivy, and the taper spire of a village church rising from the brow of a neighboring hill—all were characteristic of England.

(83) The tide and wind were so favourable, that the ship was enabled to come at once to the pier. (84) It was thronged with people; some idle lookers-on, others eager expectants of friends or relatives. (85) I could distinguish the merchant to whom the ship was consigned. (86) I knew him by his calculating brow and restless air. (87) His hands were thrust into his pockets, he was whistling thoughtfully, and walking to and fro, a small space having been accorded him by the crowd, in deference to his temporary importance. (88) There were repeated cheerings and salutations interchanged between the shore and the ship, as friends happened to recognize each other. (89) I particularly noticed one young woman of humble dress, but interesting demeanour. (90) She was leaning forward from among the crowd; her eye hurried over the ship as it neared the shore, to catch some wished-for countenance. (91) She seemed disappointed and agitated; when I heard a faint voice call her name. (92) It was from a poor sailor who had been ill all the voyage, and had excited the sympathy of every one on board. (93) When the weather was fine, his messmates had spread a mattress for him on deck in the shade, but of late his illness had so increased that he had taken to his hammock, and only breathed a wish that he might see his wife before he died. (94) He had been helped on deck as we came up the river, and was now leaning against the shrouds, with a countenance so wasted, so pale, so ghastly, that it was no wonder even the eye of affection did not recognize him. (95) But at the sound of his voice, her eye darted on his features; it read, at once, a whole volume of sorrow; she clasped her hands, uttered a faint shriek, and stood wringing them in silent agony.

(96) All now was hurry and bustle. (97) The meetings of acquaintances—the greetings of friends—the consultations of men of business. (98) I alone was solitary and idle. (99) I had no friend to meet, no cheering to receive. (100) I stepped upon the land of my forefathers—but felt that I was a stranger in the land.

GRACE PREFERABLE TO BEAUTY.

LETTER LXXVI.

FROM HINGPO TO LIEN CHI ALTANGI, BY THE WAY OF MOSCOW.

(1) I still remain at Terki, where I have received that money which was remitted here in order to release me from captivity. (2) My fair companion still improves in my esteem; the more I know her mind, her beauty becomes more poignant; she appears charming, even among the daughters of Circassia.

(3) Yet were I to examine her beauty with the art of a statuary, I should find numbers here that far surpass her; nature has not granted her all the boasted Circassian regularity of feature, and yet she greatly exceeds the fairest of the country in the art of seizing the affections. (4) “Whence,” have I often said to myself, “this resistless magic that attends even moderate charms? though I regard the beauties of the country with admiration, every interview weakens the impression, but the form of Zelis grows upon my imagination; I never behold her without an increase of tenderness and respect. (5) Whence this injustice of the mind, in preferring imperfect beauty to that which nature seems to have finished with care? (6) Whence the infatuation, that he whom a comet could not amaze, should be astonished at a meteor?” (7) When reason was thus fatigued to find an answer, my imagination pursued the subject, and this was the result.

(8) I fancied myself placed between two landscapes, this called the Region of Beauty, and that the Valley of

the Graces: the one adorned with all that luxuriant nature could bestow; the fruits of various climates adorned the trees, the groves resounded with music, the gale breathed perfume, every charm that could arise from symmetry and exact distribution were here conspicuous, the whole offering a prospect of pleasure without end. (9) The Valley of the Graces, on the other hand, seemed by no means so inviting; the streams and groves appeared just, as they usually do in frequented countries: no magnificent parterres, no concert in the grove, the rivulet was edged with weeds, and the rook joined its voice to that of the nightingale. (10) All was simplicity and nature.

(11) The most striking objects ever first allure the traveler. (12) I entered the Region of Beauty with increased curiosity, and promised myself endless satisfaction in being introduced to the presiding goddess. (13) I perceived several strangers, who entered with the same design; and what surprised me not a little, was to see several others hastening to leave this abode of seeming felicity.

(14) After some fatigue, I had at last the honor of being introduced to the goddess who represented Beauty in person. (15) She was seated on a throne, at the foot of which stood several strangers, lately introduced like me, all regarding her form in ecstasy. (16) "Ah, what eyes! what lips! how clear her complexion! how perfect her shape!" (17) At these exclamations, Beauty, with downcast eyes, would endeavor to counterfeit modesty, but soon again looking round as if to confirm every spectator in his favorable sentiments; sometimes she would attempt to allure us by smiles; and at intervals would bridle back, in order to inspire us with respect as well as tenderness.

(18) This ceremony lasted for some time, and had so much employed our eyes, that we had forgot all this while that the goddess was silent. (19) We soon, however, began to perceive the defect. (20) "What!" said we, among each other, "are we to have nothing but lan-

guishing airs, soft looks, and inclinations of the head; will the goddess only deign to satisfy our eyes?" (21) Upon this one of the company stepped up to present her with some fruits he had gathered by the way. (22) She received the present most sweetly smiling, and with one of the whitest hands in the world, but still not a word escaped her lips.

(23) I now found that my companions grew weary of their homage; they went off one by one, and resolving not to be left behind, I offered to go in my turn, when, just at the door of the temple, I was called back by a female whose name was Pride, and who seemed displeased at the behavior of the company. (24) "Where are you hastening?" said she to me with an angry air; "the Goddess of Beauty is here." (25) "I have been to visit her, madam," replied I, "and I find her more beautiful even than report had made her." (26) "And why then will you leave her?" added the female. (27) "I have seen her long enough," returned I, "I have got all her features by heart. (28) Her eyes are still the same. (29) Her nose is a very fine one, but it is still just such a nose as it was half an hour ago: could she throw a little more mind into her face, perhaps I should be for wishing to have more of her company."

(30) "What signifies," replied my female, "whether she has a mind or not; has she any occasion for a mind, so formed as she is, by nature?" (31) If she had a common face, indeed, there might be some reason for thinking to improve it; but when features are already perfect, every alteration would but impair them. (32) A fine face is already at the point of perfection, and a fine lady should endeavor to keep it so: the impression it would receive from thought would but disturb its whole economy."

(33) To this speech I gave no reply, but made the best of my way to the Valley of the Graces. (34) Here I found all those who before had been my companions in the Region of Beauty, now upon the same errand.

(35) As we entered the valley, the prospect insensibly seemed to improve; we found everything so natural, so domestic, and pleasing, that our minds, which before were congealed in admiration, now relaxed into gayety and good humor. (36) We had designed to pay our respects to the presiding goddess, but she was nowhere to be found. (37) One of our companions asserted, that her temple lay to the right; another, to the left; a third insisted that it was straight before us; and a fourth, that we had left it behind. (38) In short, we found everything familiar and charming, but could not determine (where) to seek for the Grace in person.

(39) In this agreeable incertitude we passed several hours, and though very desirous of finding the goddess, by no means impatient of the delay. (40) Every part of the valley presented some minute beauty, which, without offering itself, at once stole upon the soul, and captivated us with the charms of our retreat. (41) Still, however, we continued to search, and might still have continued, had we not been interrupted by a voice, which, though we could not see (from whence) it came, addressed us in this manner: "If you would find the Goddess of Grace, seek her not under one form, (for she assumes a thousand. (42) Ever changing under the eye of inspection, her variety, rather than) her figure, is pleasing. (43) In contemplating her beauty, the eye glides over every perfection with giddy delight, and, capable of fixing nowhere, is charmed with the whole. (44) She is now Contemplation with solemn look, again Compassion with humid eye; she now sparkles with joy, soon every feature speaks distress; her looks at times invite our approach, at others repress our presumption; the goddess can not be properly called beautiful under any one of these forms, but by combining them all she becomes irresistibly pleasing." (45) Adieu.

PAUL REVERE'S RIDE. *January 18, 1820*

(1) Listen, my children, and you shall hear
 Of the midnight ride of Paul Revere,
 On the eighteenth of April, in Seventy-five;
 Hardly a man is now alive
 Who remembers that famous day and year.

(2) He said to his friend, "If the British march
 By land or sea from the town to-night,
 Hang a lantern aloft in the belfry arch
 Of the North Church tower, as a signal light,—
 One, if by land, and two, if by sea;
 And I on the opposite shore will be,
 Ready to ride and spread the alarm
 Through every Middlesex village and farm,
 For the country-folk to be up and to arm."

(3) Then he said, "Good night!" and with muffled oar
 Silently rowed to the Charlestown shore,
 Just as the moon rose over the bay,
 Where swinging wide at the moorings lay
 The Somerset, British man-of-war;
 A phantom ship, with each mast and spar
 Across the moon like a prison bar,
 And a huge black hulk, that was magnified
 By its own reflection in the tide.

(4) Meanwhile, his friend through alley and street,
 Wanders and watches with eager ears,
 Till in the silence around him he hears
 The muster of men at the barrack-door,
 The sound of arms and the tramp of feet,
 And the measured tread of the grenadiers,
 Marching down to their boats on the shore.

(5) Then he climbed to the tower of the church,
 Up the wooden stairs, with stealthy tread,
 To the belfry-chamber overhead,
 And startled the pigeons from their perch
 On the sombre rafters, that round him made
 Masses and moving shapes of shade,—
 Up the trembling ladder, steep and tall,
 To the highest window in the wall,
 Where he paused to listen and look down
 A moment on the roofs of the town,
 And the moonlight flowing over all.

X End.

(6) Beneath, in the churchyard, lay the dead,
 In their night-encampment on the hill,
 Wrapped in silence so deep and still
 That he could hear, like a sentinel's tread,
 The watchful night-wind, as it went
 Creeping along from tent to tent,
 And seeming to whisper, "All is well!"

(7) A moment only he feels the spell
 Of the place and the hour, and the secret dread
 Of the lonely belfry and the dead;
 For suddenly all his thoughts are bent
 On a shadowy something far away,
 Where the river winds to meet the bay,—
 A line of black that bends and floats
 On the rising tide, like a bridge of boats.

(8) Meanwhile, impatient to mount and ride,
 Booted and spurred, with a heavy stride
 On the opposite shore walked Paul Revere.

(9) Now he patted his horse's side,
 Now gazed at the landscape far and near,
 Then, impetuous, stamped the earth,
 And turned and tightened his saddle girth;
 But mostly he watched, with eager search,
 The belfry-tower of the Old North Church,
 As it rose above the graves on the hill,

Lonely and spectral and sombre and still.

(10) And lo! as he looks, on the belfry's height

A glimmer, and then a gleam of light!

(11) He springs to the saddle, the bridle he turns,

But lingers and gazes, till full on his sight

A second lamp in the belfry burns.

(12) A hurry of hoofs in a village street,

A shape in the moonlight, a bulk in the dark,

And beneath, from the pebbles, in passing, a spark

Struck out by a steed, flying fearless and fleet;

That was all! (13) And yet, through the gloom and the
light,

The fate of a nation was riding that night;

And the spark struck out by that steed, in his flight,

Kindled the land into flame with its heat.

(14) He has left the village and mounted the steep,

And beneath him, tranquil and broad and deep,

Is the Mystic, meeting the ocean tides;

And under the alders, that skirt its edge,

Now soft on the sand, now loud on the ledge,

Is heard the tramp of his steed as he rides.

(15) It was twelve by the village clock

When he crossed the bridge into Medford town.

(16) He heard the crowing of the cock,

And the barking of the farmer's dog,

And felt the damp of the river fog,

That rises after the sun goes down.

(17) It was one by the village clock,

When he galloped into Lexington.

(18) He saw the gilded weathercock

Swim in the moonlight as he passed,

And the meeting-house windows, blank and bare,

Gaze at him with a spectral glare,

As if they already stood aghast

At the bloody work they would look upon.

(19) It was two by the village clock
When he came to the bridge in Concord town.

(20) He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.

(21) And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket ball.

(22) You know the rest. (23) In the books you have
read,

How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

(24) So through the night rode Paul Revere ;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore !

(25) For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

JULIUS CÆSAR, ACT I., SCENE I.

FLAVIUS. Hence! home, you idle creatures, get you home.

Is this a holiday? What! know you not, Being mechanical, you ought not walk, Upon a laboring day, without the sign Of your profession?—Speak, what trade art thou?

1 CITIZEN. Why, sir, a carpenter.

MARULLUS. Where is thy leather apron, and thy rule? What dost thou with thy best apparel on? You, sir; what trade are you?

2 CITIZEN. Truly, sir, in respect of a fine workman, I am but as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

2 CITIZEN. A trade, sir, that I hope I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

MARULLUS. What trade, thou knave; thou naughty knave, what trade?

2 CITIZEN. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

MARULLUS. What mean'st thou by that? Mend me, thou saucy fellow?

2 CITIZEN. Why, sir, cobble you.

FLAVIUS. Thou art a cobbler, art thou?

2 CITIZEN. Truly sir, all that I live by is with the awl. I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

2 CITIZEN. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday to see Cæsar and to rejoice in his triumph.

MARULLUS. Wherefore rejoice ? What conquest brings
he home ?

What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels ?
You blocks, you stones, you worse than senseless things !
O, you hard hearts, you cruel men of Rome,
Knew you not Pompey ? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome :
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds,
Made in her concave shores ?
And do you now put on your best attire ?
And do you now cull out a holiday ?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood ?
Begone !

Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and for this fault,
Assemble all the poor men of your sort ;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.
See, wh'er their basest metal be not moved !
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capital ;
This way will I. Disrobe the images,
If you do find them decked with ceremonies.

MARULLUS. May we do so ?

You know it is the feast of Lupercal.

FLAVIUS. It is no matter ; let no images
Be hung with Cæsar's trophies. I'll about,

And drive away the vulgar from the streets ;
 So do you too, where you perceive them thick.
 These growing feathers plucked from Cæsar's wing
 Will make him soar an ordinary pitch ;
 Who else would soar above the view of men,
 And keep us all in servile fearfulness.

A WELCOME TO ALEXANDRA.

MARCH 7, 1863.

SEA-KINGS' daughter from over the sea,
Alexandra!
 Saxon and Norman and Dane are we,
 But all of us Danes in our welcome of thee,
Alexandra!
 Welcome her, thunders of fort and of fleet!
 Welcome her, thundering cheer of the street!
 Welcome her, all things youthful and sweet,
 Scatter the blossom under her feet!
 Break, happy land, into earlier flowers!
 Make music, O bird, in the new-budded bowers!
 Blazon your mottoes of blessing and prayer!
 Welcome her, welcome her, all that is ours!
 Warble, O bugle, and trumpet, blare!
 Flags, flutter out upon turrets and towers!
 Flames, on the windy headland flare!
 Utter your jubilee, steeple and spire!
 Clash, ye bells, in the merry March air!
 Flash, ye cities, in rivers of fire!
 Rush to the roof, sudden rocket, and higher
 Melt into the stars for the land's desire!
 Roll and rejoice, jubilant voice,
 Roll as a ground-swell dash'd on the strand,
 Roar as the sea when he welcomes the land,
 And welcome her, welcome the land's desire,
 The sea-kings' daughter as happy as fair,

Blissful bride of a blissful heir,
 Bride of the heir of the kings of the sea—
 O joy to the people, and joy to the throne,
 Come to us, love us, and make us your own ;
 For Saxon or Dane or Norman we,
 Teuton or Celt, or whatever we be,
 We are each all Dane in our welcome of thee,
Alexandra !

THE RELATIONSHIP OF WORDS.

(1) Even now the relationship of words, which is so important for our right understanding of them, is continually overlooked ; a very little thing serving to conceal them from us. (2) For example, what a multitude of our nouns substantive and adjective are, in fact, unsuspected participles, or otherwise most closely connected with verbs, with which, notwithstanding, until some one points out the fact to us, we probably never think of putting them in any relation. (3) And yet with how lively an interest shall we discover words to be of closest kin, which we had never considered till now, ^(but as English) but as ^{Latin} strange to one another ; what a real increase will it be in our acquaintance with, and mastery of, English to become aware of such relationship.

(4) Thus " heaven " is only the perfect of " to heave ; " and is so called because it is " heaved," or " heaven " up, being properly the sky as it is raised aloft ; the " smith " has his name from the sturdy blows that he " smites " upon the anvil ; " wrong " is the perfect participle of " to wring ; " that which one has " wrung " or wrested from the right ; just as, in French, " tort " from " torqueo," is that which is twisted ; " guilt " of " to guile " or " beguile ; " to find " guilt " in a man is to find that he has been " beguiled," that is by the devil, " instigante diabolo," as it is inserted in all indictments for murder, the

forms of which have come down to us from a time when men were not ashamed of tracing evil to his inspiration.

(5) The "brunt" of the battle is the "heat" of the battle, where it "burns" the most fiercely. (6) "Haft," as of a knife, is properly only the participle perfect of "to have," that whereby you "have" or hold it. (7) Or take two or three nouns adjective; "strong" is the participle past of "to string;" a "strong" man means no more than one whose sinews are firmly "strung." (8) The "left" hand, as distinguished from the right, is the hand which we "leave;" inasmuch as for twenty times we use the right hand, we do not once employ *it*; and it obtains its name from being "left" unused so often. (9) "Wild" is the participle past of "to will;" a "wild" horse is a "willed" or self-willed horse, one that has never been tamed or taught to submit its will to the will of another; and so with a man.

CHRISTMAS.

But is old, old, good old Christmas gone? Nothing but the hair of his good, gray, old head and beard left? Well, I will have that, seeing I cannot have more of him.—[HUE AND CRY AFTER CHRISTMAS.

A man might then behold
 At Christmas, in each hall
 Good fires (to curb the cold,) *friends were*
 And meats for great and small. *and*
 The neighbors were friendly bidden,
 And all had welcome true, *and*
 The poor from the gates were not chidden
 When this old cap was new. *and*

—[OLD SONG.

(1) Nothing in England exercises a more (delightful) ^{personification} spell over my imagination, than the lingerings of the holiday customs and rural games of former times. (2) ^{recalling} (They recall) the pictures (my fancy used to draw in the May morning) of life, when as yet I only knew (the world) through books, and believed it to be all that (poets had painted it); and they bring with them ^{the flavor of those honest days of yore} the flavor of those honest days of yore, in which, perhaps, with equal fallacy, I am apt to think the (world was) more home-bred, social, and joyous than at present. (3) (I regret to say that they are daily growing more and more faint, being gradually worn away by time, but still more obliterated by modern fashion. (4) They resemble those picturesque morsels of Gothic architecture) ^{picturesque} (which we see crumbling in various parts of the country, partly dilapidated by the waste of ages, and partly lost in the additions and alterations of later days.) (5) Poetry, however, ^{cherishes} (clings with cherishing fondness) about the usual game and holiday revel, from which it has derived so many of its themes—as the ivy winds its rich foliage about the Gothic arch and mouldering tower, gratefully repaying their support, by (clasping together their tottering remains) and, as it were, (embalming them in verdure). (6) (Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations.) (7) (There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.) (8) (The services of the church about this season are extremely tender and inspiring.) (9) They dwell on the beautiful story of the origin of our faith, (and the pastoral scenes that accompanied its announcement.) (10) (They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men.) (11) (I do not know a grander effect of music on the moral feelings, than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the (vast pile) with triumphant harmony.)

(12) It is a beautiful arrangement, also, derived from days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been made the season for gathering together of family connections, and drawing closer again those bands of kindred hearts, which the cares and pleasures and sorrows of the world are continually operating to cast loose; of calling back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth, that rallying place of the affections, there to grow young and loving again among the endearing mementos of childhood.

(13) There is something in the very season of the year that gives a charm to the festivity of Christmas. (14) At other times we derive a great portion of our pleasure from the mere beauties of nature. (15) Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." (16) The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn; earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence, all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. (17) But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. (18) The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasure of the social circle. (19) Our thoughts are more concentrated; our friendly sympathies more aroused. (20) We feel more sensibly the charm of each other's society, and are brought more closely together by dependence on each other for enjoyment. (21) Heart calleth unto heart; and we draw our pleasure from the deep wells of loving-kindness, which lie in the

and churches, emblems of peace and gladness; } all these have the most pleasing effect in producing fond associations, and kindling benevolent sympathies. (44) Even the sound of the Waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. (45) As I have been awakened by them in that still and solemn hour, "when deep sleep falleth upon man," I have listened with a hushed delight, and, connecting them with the sacred and joyous occasion, have almost fancied them (into another celestial choir,) announcing peace and good-will to mankind.

(46) How delightfully the imagination, when wrought upon by these moral influences, turns everything to melody and beauty! (47) The very crowing of the cock, heard sometimes in the profound repose of the country, "telling the night watches to his feathery dames," was thought by the common people to announce the approach of this sacred festival.

(48) "Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

(49) Amidst the general call to happiness, the bustle of the spirits, and the stir of the affections, which prevail at this period, what bosom can remain insensible?

(50) It is indeed the season of regenerated feeling—the season for kindling not merely the fire of hospitality in the hall but the genial flame of charity in the heart.

(51) The scene of early love again rises green to memory beyond the sterile waste of years; and the idea of home, fraught with the fragrance of home-dwelling joys, reanimates the spirit; as the Arabian breeze will sometimes waft the freshness of the distant fields to the weary pilgrim of the desert.

(52) Stranger and sojourner as I am in the land—though for me no social hearth may blaze, no hospitable

roof/throw open its doors, nor the warm grasp of friendship welcome me at the threshold—yet I feel the influence of the season beaming into my soul from the happy looks of those around me. (53) Surely happiness is reflective, like the light of heaven; and every countenance bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and ever-shining benevolence. (54) He who can turn churlishly away from contemplating the felicity of his fellow-beings, and can sit down darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratifications, but he wants the genial and social sympathies which constitute the charm of a merry Christmas.

THE VILLAGE OF GRAND PRÉ.

In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand Pré
Lay in the fruitful valley. Vast meadows stretched to
the eastward,

Giving the village its name, and pasture to flocks with-
out number.

Dikes, that the hands of the farmers had raised, with
labor incessant,

Shut out the turbulent tides; but at stated seasons the
flood-gates

Opened, and welcomed the sea to wander at will o'er the
meadows.

West and south, there were fields of flax, and orchards
and cornfields

Spreading afar and unfenced o'er the plain; and away to
the northward

Blomidon rose, and the forests old, and aloft on the
mountains

Sea-fogs pitched their tents, and mists from the mighty
Atlantic

Looked on the happy valley, but ne'er from their station
descended.
There, in the midst of its farms, reposed the Acadian
village.
Strongly built were the houses, with frames of oak and
of chestnut,
Such as the peasants of Normandy built in the reign of
the Henries.
Thatched were the roofs, with dormer-windows; and
gables projecting
Over the basement below, protected and shaded the
doorway.
There, in the tranquil evenings of summer, when brightly
the sunset
Lighted the village street, and gilded the vanes on the
chimneys,
Matrons and maidens sat, in snow-white caps, and in
kirtles,
Scarlet and blue and green, with distaffs spinning the
golden
Flax for the gossiping looms, whose noisy shuttles within
doors
Mingled their sound with the whirl of the wheels and the
songs of the maidens.
Solemnly down the street came the parish priest, and the
children
Paused in their play to kiss the hand he extended to bless
them.
Reverend walked he among them; and up rose matrons
and maidens,
Hailing his slow approach with words of affectionate
welcome.
Then came the laborers home from the field, and serenely
the sun sank
Down to his rest, and twilight prevailed. Anon from
the belfry,
Softly the Angelus sounded, and over the roofs of the
village
Columns of pale blue smoke, like clouds of incense
ascending,

Rose from a hundred hearths, the homes of peace and contentment.
 Thus dwelt together, in love, these simple Acadian farmers,—
 Dwelt in the love of God and of man. Alike were they free from
 Fear, that reigns with the tyrant, and envy, the vice of republics.
 Neither locks had they to their doors, nor bars to their windows;
 But their dwellings were open as day and the hearts of their owners;
 There, the richest was poor, and the poorest lived in abundance.

BOSTON MINISTERED TO BY THE CONTINENT.

(1) "I have just seen the governor of Massachusetts," wrote the king to Lord North, at the end of their interview, "and I am now well convinced the province will soon submit," and he gloried in the efficacy of his favorite measure, the Boston port-act. (2) But as soon as the true character of that act became known in America, every colony, every city, every village, and, as it were, the inmates of every farm-house, felt it as a ~~wound~~ ^{wound} of their affections. (3) The towns of Massachusetts abounded in kind offices. (4) The Colonies vied with each other in liberality. (5) The record kept at Boston shows that "the patriotic and generous people" of South Carolina were the first to minister to the sufferers, sending, early in June, two hundred barrels of rice, and promising eight hundred more. (6) At Wilmington, North Carolina, the sum of two thousand pounds currency was raised in a few days; the women of the place gave liberally; Parker Quince offered his vessel to carry a load of provisions freight free, and master and mari-

ners volunteered to navigate her without wages. (7) Lord North had called the American union a rope of sand; "it is a rope of sand that will hang him," said the people of Wilmington.

(8) Hartford was the first place in Connecticut to pledge its assistance; but the earliest donation received, was two hundred and fifty-eight sheep from Windham.

(9) "The taking away of civil liberty will involve the ruin of religious liberty also," wrote the ministers of Connecticut to the ministers of Boston, cheering them to bear their heavy load "with vigorous fortitude and resolution." (10) "While we complain to Heaven and earth of the cruel oppression we are under, we ascribe righteousness to God," was the answer. (11) "The surprising union of the colonies affords encouragement. (12) It is an inexhaustible source of comfort that the Lord God omnipotent reigneth."

(13) The small parish of Brooklyn, in Connecticut, through their Committee, of which Israel Putnam was a member, opened a correspondence with Boston. (14) "Your zeal in favor of liberty," they said, "has gained a name that shall perish but with the glorious constellations of heaven;" and they made an offering of flocks of sheep and lambs. (15) Throughout New England the towns sent rye, flour, peas, cattle, sheep, oil, fish; whatever land or sea could furnish, and sometimes gifts of money. (16) The French inhabitants of Quebec, joining with those of English origin, shipped a thousand and forty bushels of wheat.

(17) Delaware was so much in earnest, that it devised plans for sending relief annually. (18) A special chronicle could hardly enumerate all the generous deeds. (19) Maryland and Virginia contributed liberally; being resolved that the men of Boston, who were deprived of their daily labor, should not lose their daily bread, nor be compelled to change their residence for want. (20) Washington headed a subscription paper with a gift of fifty pounds; and he presided at a convention of Fairfax county, where twenty-four very comprehensive resolu-

tions, which had been drafted by George Mason, and carefully revised and corrected by a committee, were, with but one dissentient voice, adopted by the freeholders and inhabitants. (21) They derived the settlement of Virginia from a solemn compact with the crown, conceded no right of legislation to the British parliament, acknowledged only a conditional acquiescence in the acts of navigation, enumerated the various infringements of American rights, proposed non-importation, and, if necessary, non-exportation, as a means of temporary resistance, urged the appointment of a congress of deputies from all the colonies, and recommended that that congress should conjure the king "not to reduce his faithful subjects to a state of desperation, and to reflect, that from their sovereign there could be but one appeal." (22) As to the farther importation of slaves, their words were: "We take this opportunity of declaring our most earnest wishes to see an entire stop forever put to such a wicked, cruel, and unnatural trade." (23) These resolves, which expressed the "sense of the people of Fairfax county," were ordered to be presented to the first convention of Virginia. (24) "We are not contending against paying a duty of threepence per pound on tea as burthensome," said Washington; "No, it is the right only, that we have all along disputed."

(25) Beyond the Blue Ridge, the hardy emigrants on the banks of the Shenandoah, many of them Germans, met at Woodstock, and with Muhlenberg, then a clergyman, soon to be a military chief, devoted themselves to the cause of liberty. (26) Higher up the Valley of Virginia, where the plow already vied with the rifle, and the hardy hunters, not always ranging the hills with their dogs for game, had also begun to till the soil, the summer of that year ripened the wheat-fields of the pioneers, not for themselves alone. (27) When the sheaves had been harvested, and the corn threshed and ground in a country as yet poorly provided with barns or mills, the backwoodsmen of Augusta county, without any pass through the mountains that could be called a road, noise-

lessly and modestly delivered at Frederick, one hundred and thirty-seven barrels of flour, as their remittance to Boston. (28) Cheered by the universal sympathy, the inhabitants of that town were determined to hold out and appeal to the justice of the colonies and of the world;" trusting in God that "these things should be overruled for the establishment of liberty, virtue and happiness in America."

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 OLD CHINA. *By Charles Lumsden*

- (1) I have an almost feminine partiality for old china.
- (2) When I go to see any great house, I inquire for the china-closet, and next for the picture-gallery. (3) I cannot defend the order of the preference, but by saying, that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. (4) I can call to mind the first play and the first exhibition that I was taken to; but I am not conscious of a time when china jars and saucers were introduced into my imagination.
- (5) I had no repugnance then—(why should I now have?—to those little, lawless, azure-tinctured grotesques, that under the notion of men and women float about (uncircumscribed) by any element, in that world before perspective—a china tea cup.
- (6) I like to see my old friends—whom distance cannot diminish—figuring up in the air, (so they appear to our optics,) yet on *terra firma* still—for so we must in courtesy interpret that speck of deeper blue—which the decorous artist, to prevent absurdity, has made to spring up beneath their sandals.
- (7) I love the men with women's faces, and the women, if possible, with still more womanish expressions.
- (8) Here is a young and courtly mandarin, handing tea to a lady from a salver—two miles off. (9) See how distance seems to set off respect! (10) And here the

same lady, or another—for likeness is identity on tea cups —is stepping into a little fairy boat, moored on the hither side of this calm garden river, with a dainty, mincing foot, which, in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead—a furlong off on the other side of the same strange stream!

(11) Farther on—if far or near can be predicated of their world—see horses, trees, pagodas, dancing the hays.

(12) Here—a cow and rabbit couchant, and co-extensive, so objects show, seen through the lucid atmosphere of fine Cathay.

(13) I was pointing out to my cousin (last evening), over our Hyson (which we are old-fashioned enough to drink unmixed still of an afternoon), some of these *speciosa miracula* upon a set of extraordinary old blue china (a recent purchase) (which we were now for the first time using; and could not help remarking how favorable circumstances had been to us of late years, that we could afford to please the eye sometimes with trifles of this sort) when a passing sentiment seemed to over-shade the brows of my companion! (14) I am quick at detecting these summer clouds in Bridget.

(15) “I wish the good old times would come again,” she said, “when we were not quite so rich. (16) I do not mean that I want to be poor; but there was a middle state”—so she was pleased to ramble on—“in which I am sure we were a great deal happier. (17) A purchase is but a purchase, now that you have money enough and to spare. (18) Formerly it used to be a triumph. (19) When we coveted a cheap luxury (and, oh! how much ado I had to get you to consent in those times!), we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. (20) A thing was worth buying then, when we felt the money that we paid for it.”

(21) “Do you remember the brown suit which you made to hang upon you till all your friends cried shame

upon you, it grew so threadbare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden? (22) Do you remember how we eyed it for weeks before we (could make up) our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller, with some grumbling, opened his shop, and by the twinkling taper (for he was setting bedward) lighted out the relic from his dusty treasures—and when you lugged it home, wishing it was twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it (collating you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till day-break—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that over-worn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings, was it?—a great affair we thought it then—which you had lavished on the old folio? (23) Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchase now.

(24) “When you came home with twenty apologies for laying out a less number of shillings upon that print after Leonardo, which we christened the ‘Lady Blanch;’ when you looked at the purchase, and thought of the money—and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? (25) Now, you have nothing to do but to walk into Colnaghi's and buy a wilderness of Leonardos. (26) Yet do you?”

(27) “Then do you remember our pleasant walks to Enfield, and Potter's Bar, and Waltham, when we had a

holiday—holidays, and all other fun, are gone, now we are rich—and the little hand-basket in which I used to deposit our day's fare of savory cold lamb and salad— and how you would pry about at noontide for some decent house, where we might go in and produce our store— only paying for the ale that you must call for—and speculate upon the looks of the landlady, and whether she was likely to allow us a table-cloth—and wish for such another honest hostess. Izaak Walton has described many a one on the pleasant banks of the Lea, when he went a fishing—and sometimes they would prove obliging enough, and sometimes they would look grudgingly upon us—but we had cheerful looks still (for one another), and would eat our plain food savorily, scarcely grudging Piscator his Trout Hall? 2 (28) Now—when we go out a day's pleasuring, which is seldom moreover, we ride part of the way—and go into a fine inn, and order the best of dinners, never debating the expense—which, after all, never has half the relish of those chance country snaps, when we were at the mercy of uncertain usage and a precarious welcome.

29) “You are too proud to see a play anywhere now, but in the pit. 2 (30) Do you remember where it was (we used to sit) when we saw the Battle of Hexham, and the Surrender of Calais, and Bannister and Mrs. Bland in the Children of the Wood—when we squeezed out our shillings apiece to sit three or four times in a season in the one-shilling gallery—where you felt all the time that you ought not to have brought me—and more strongly I felt (obligation) to you for having brought me—and the pleasure was the better for a little shame—and when the curtain drew up what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the court of Illyria? (31) You used to say that the gallery was the best place of all for enjoying a play socially—that the relish of such exhibitions must be in proportion to the infrequency of going—that the company we met there, not being in general readers of plays,

were obliged to attend the more, and did attend to what was going on, on the stage—because a word lost would have been a chasm which it was impossible for them to fill up. (32) With such reflections we consoled our pride then,—and I appeal to you whether, as a woman, I met generally with less attention and accommodation than I have done since in more expensive situations in the house? (33) The getting in indeed, and the crowding up those inconvenient staircases, was bad enough—but there was still a law of civility to women recognized to quite as great an extent as we ever found in the other passages—and how a little difficulty overcome heightened the snug seat and the play afterward! (34) Now we can only pay our money, and walk in. (35) You cannot see, you say, in the galleries now. (36) I am sure we saw, and heard, too, well enough then—but sight, and all, I think, is gone with our poverty.

(37) “There was pleasure in eating strawberries before they became quite common—in the first dish of peas, while they were yet dear—to have them for a nice supper, a treat. (38) What treat can we have now? (39) If we were to treat ourselves now—that is, to have dainties a little above our means, it would be selfish and wicked. (40) It is the very little more that we allow ourselves beyond what the actual poor can get at, that makes what I call a treat—when two people living together, as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologizes, and is willing to take both halves of the blame to his single share. (41) I see no harm in people’s making much of themselves in that sense of the word. (42) It may give them a hint how to make much of others. (43) But now—what I mean by the word—we never do make much of ourselves. (44) None but the poor can do it. (45) I do not mean the veriest poor of all, but persons as we were, just above poverty. *what - that which*

(46) “I know what you were going to say, that it is mighty pleasant at the end of a year to make all meet—and much ado we used to have every thirty-first night of

December to account for our exceedings—many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much—or that we had not spent so much—or that it was impossible that we should spend so much next year—and still we found our slender (capital) decreasing—but then, between ways, and (projects) and compromises of one sort or another, and talking of curtailing this charge, and doing without that for the future, and the hope that youth brings, and laughing spirits, (in which you were never poor till now,) we pocketed up our loss, and in conclusion, with ‘lusty brimmers,’ (as you used to quote it out of *heartly, cheerful Mr. Cotton*, as you called him,) we used to welcome in the ‘coming guest.’ (47) Now we have no reckoning at all at the end of the old year—no flattering promises about the new year doing better for us.”

(48) Bridget is so sparing of her speech on most occasions, that when she gets into a rhetorical vein, I am careful how I interrupt it. (49) I could not help, however, smiling at the phantom of wealth which her dear imagination had conjured up out of a clear income of poor—hundred pounds a year. (50) “It is true we were happier when we were poorer, but we were also younger, my cousin. (51) I am afraid we must put up with the excess, for if we were to shake the superflux into the sea, we should not much mend ourselves. (52) That we had much to struggle with as we grew up together, we have reason to be (most) thankful, (53) It strengthened and knit our compact closer. (54) We could never have been what we have been to each other if we had always had the sufficiency which you now complain of. (55) The resisting power—those natural dilations of the youthful spirit, which circumstances cannot straiten—with us are long since passed away. (56) Competence to age is supplementary youth, a sorry supplement indeed, but I fear the best that is to be had. (57) We must ride, where we formerly walked; live better and lie softer—and shall be wise to do so—than we had means to do in those good

old days you speak of. (58) Yet could those days return—could you and I once more walk our thirty miles a day—could Bannister and Mrs. Bland again be young, and you and I be young to see them—could the good old one-shilling gallery days return—they are dreams, my cousin, now—but could you and I at this moment, instead of this quiet argument by our well-carpeted fireside, sitting on this luxurious sofa, be once more struggling up those inconvenient staircases, pushed about and squeezed, and elbowed by the poorest rabble of poor gallery scramblers—could I once more hear those anxious shrieks of yours—and the delicious (*Thank God, we are safe*) which always followed when the topmost stair, conquered, let in the first light of the whole cheerful theater down beneath us, I know not the fathom line that ever touched a descent so deep as I would be willing to bury more wealth in than Croesus had, or the great Jew R—— is supposed to have, to purchase it. (59) And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester, over the head of that pretty, insipid, half-Madonaish chit of a lady in that very blue summer house."

End

THE SKY.

(1) It is a strange thing how little in general people know about the sky. (2) It is the part of creation in which nature has done more for the sake of pleasing man, more for the sole and evident purpose of talking to him and teaching him, than in any other of her works, and it is just the part in which we least attend to her. (3) There are not many of her other works in which some more material or essential purpose than the mere pleasing of man, is not answered by every part of her organization; but every essential purpose of the sky might, so far as we know, be answered, if once in three days or thereabouts, a great ugly black rain cloud were brought up over

For the site to see about
pleasure that is to be had

All is a limited part of what is possible

the blue, and everything, well watered, and so all left blue again till next time, with perhaps a film of morning and evening mist for dew. (4) And (instead of this, there is not a moment) of any day of our lives, when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain (it is all done for us, and intended, for our perpetual pleasure. (5) And every man, wherever placed, however far from other sources of interest or of beauty, has this doing for him constantly. (6) The noblest scenes of earth can be seen and known but by few; it is not intended that man should live always in the midst of them, he injures them by his presence, he ceases to feel them if he be always with them: but the sky is for all; bright as it is, it is not "too bright for good for human nature's daily food;" it is fitted in all its functions for the perpetual comfort and exalting of the heart, for the soothing it and purifying it from its dross and dust.

(7) Sometimes gentle, sometimes capricious, sometimes awful, never the same for two moments together, almost human in its passions, almost spiritual in its tenderness, almost divine in its infinity, its appeal to (what is immortal in us) is as distinct as its ministry of chastisement or of blessing to what is mortal, is essential. (8) (And yet) we never attend to it, we never make it a subject of thought, (but as it has to do with our animal sensations: we look upon all by which it speaks to us more clearly than to brutes, upon all which bears witness to the intention of the Supreme, that we are to receive more from the covering vault than the light and the dew, which we share with the weed and worm, (only as a succession of meaningless and monotonous accident, too common and too vain to be worthy (of a moment) of watchfulness, or a glance of admiration.

(9) If in our moments of utter idleness and insipidity we turn to the sky (as a last resource,) which of its phenomena do we speak of? (10) One says it has been wet,

without

Emilia
? mentioned

and another it has been windy, and another it has been warm. (11) Who among the whole chattering crowd can tell me of the forms and precipices of the chain of tall, white mountains that girded the horizon at noon yesterday? (12) Who saw the narrow sunbeam that came out of the south and smote upon their sunmits until they melted and mouldered away in a dust of blue rain? (13) Who saw the dance of the dead clouds when the sunlight left them last night, and the west wind blew them before it like withered leaves? (14) All has passed unregretted as unseen; or, if the apathy be ever shaken off, even for an instant, it is ^{shaken} only by what is gross, or what is extraordinary; and yet it is not ~~in~~ the broad and fierce manifestations of the elemental energies, not ~~in~~ the clash of the hail, nor the drift of the whirlwind, that the highest characters of the sublime are developed. (15) God is not in the earthquake, nor in the fire, but in the still small voice. (16) ^{indefinite human} They are but the blunt and low faculties of our nature, which can only be addressed through lamplblack and lightning. (17) It is ~~in~~ quiet and subdued passages of unobtrusive majesty, the deep, and the calm, and the perpetual—that which must be sought ere it is seen, and loved ere it is understood—things which the angels work out for us daily, and yet vary eternally, which are never wanting, and never repeated, which are to be found always, yet each found but once; it is ~~through~~ these that the lesson of devotion is chiefly taught, and the blessing of beauty given. (18) These are what the artist of highest aim must study; it is these, by the combination of which his ideal is to be created, these of which so little notice is ordinarily taken by common observers, that I fully believe, ^{little} as people in general are concerned with art, ^{more} of their ideas of sky are derived from pictures than from reality, and that if we could examine the conception formed in the minds of most educated persons when we talk of clouds, it would frequently be found composed of fragments of blue and white reminiscences of the old masters.

(19) "The chasm above my head
Is Heaven's profoundest azure. (20) No domain
For fickle, short-lived clouds, to occupy,
Or to pass through; but rather an abyss
In which the everlasting stars abide,
And whose soft gloom, and boundless depth, might tempt
The curious eye to look for them by day."

(21) And in his American Notes, I remember Dickens notices the same truth, describing himself as lying drowsily on the barge deck, looking not at, but *through* the sky.

(22) And if you look intensely at the pure blue of a serene sky, you will see that there is a variety and fullness in its very repose. (23) It is not flat, dead color, but a deep, quivering, transparent body of penetrable air, in which you trace or imagine short, falling spots of deceiving light, and dim shades, faint, veiled vestiges of dark vapor.

(24) It seems to me that in the midst of the material nearness of the heavens, God means us to acknowledge His own immediate presence as visiting, judging and blessing us. (25) "The earth shook, the heavens also dropped, at the presence of God." (26) "He doth set his bow in the cloud," and thus renews, in the sound of every drooping swathe of rain, his promises of everlasting love. (27) In them hath he set a *tabernacle* for the sun;" whose burning ball, which without the firmament would be seen as an intolerable and scorching circle in the blackness of vacuity, is by that firmament surrounded with gorgeous service, and tempered by mediatorial ministries; by the firmament of clouds, the golden pavement is spread for his chariot wheels at morning; by the firmament of clouds the temple is built for his presence to fill with light at noon; by the firmament of clouds the purple veil is closed at evening round the sanctuary of his rest; by the mists of the firmament his implacable light is divided, and its separated fierceness appeased into the soft blue that fills the depth of distance with its bloom, and the flush with which the mountains burn as they drink the overflowing of the dayspring. (28) And

in this tabernacling of the unendurable sun with men, through the shadows of the firmament, God would seem to set forth the stooping of His own majesty to men, upon the throne of the firmament. (29) As the Creator of all the worlds, and the Inhabiter of eternity, we cannot behold Him ; but as the Judge of the earth and the Preserver of men, those heavens are indeed His dwelling place. (30) "Swear not, neither by heaven, for it is God's throne, nor by the earth, for it is his footstool." (31) And all those passings to and fro of fruitful shower and grateful shade, and all those visions of silver palaces built about the horizon, and voices of moaning winds and threatening thunders, and glories of colored robe and cloven ray, are but to deepen in our hearts the acceptance, and distinctness, and dearness of the simple words, "Our Father which art in heaven."

By
Alice Ruskin



ROOTS OF ENGLISH WORDS

WITH THEIR

Meanings and Most Common Prefixes.

THE ROOTS HEREIN GIVEN HAVE BEEN GATHERED FROM THE SELECTIONS CONTAINED IN THE BOOK, AND FROM A FEW GRAMMATICAL TERMS IN COMMON USE.

Let the Roots be learned as they occur in the Selections used.

Aph	1	Co	4	In	amat,
Di	aeresis,	Ex	al,	Un	em,
Syn	eresis,	In	alt,		im,
	<i>to take with</i>		alesc,		m,
	<i>the hand,</i>		<i>to nourish,</i>		<i>to love.</i>
	<i>a taking.</i>		<i>to grow,</i>		
			<i>high.</i>		
	2			Ante	8
Amb	ag,			Circum	ambul,
Co	act,			De	ambulat,
Counter	agit,	Ab	5	Ob	ambl,
En	agitat,	Ad	ali,	Per	<i>to walk.</i>
Ex	agul,	In	alien,	Pre	
In	agulat,	Sub	alienat,		
Over	amin	Un	altern,		
Pro(d)	aminat,		<i>other.</i>	Ev=eu	9
Re	ig,				angel,
Trans	g,				<i>a messenger.</i>
Under	git,	En	6		
	<i>to put in</i>	Para	allax,		10
	<i>motion, to</i>		allact,		anger,
	<i>do.</i>		allag,		angu,
			<i>to change,</i>		anxi,
			<i>a change.</i>		<i>pain.</i>
	3				
Apo	agog,				
Para	<i>a leader, a</i>				
Syn	<i>leading.</i>	En	7	Dis	11
			am,		anim,

Ex In Re	animat, <i>life.</i>		17 ard, ars, <i>to burn.</i>		<i>an interdiction.</i>
	12			De	25 barg, bark, barqu, <i>a small boat.</i>
Bi Cent Dec Mill Oct Per Quadr Quinqu Semi Sept Sex Super Tri	ann, emn, enn, <i>a year.</i>		18 ardu, <i>steep,</i>	Em	
		Dis Fore Un	19 arm, <i>a weapon.</i>	A De Em Hyper	26 bas, bat, <i>to step</i>
		De Ex In	20 articl, articul, <i>a little joint.</i>		27 bat, beat, <i>to strike.</i>
Adv=ab V=ab	ant, anc, <i>before.</i>	In Ob	21 aud, audit, ed, ey, <i>to hear.</i>	A De Com Em Re For Over Un	28 bear, bor, bir, <i>to carry.</i>
Ad Co In Un	apt, aptat, ept, <i>to fit.</i>	Un	22 aug, auct, auth, <i>to increase</i>	Em	29 bell, beau, <i>handsome.</i>
In Un	ar, art, ert, ear, <i>to plow.</i>	In	23 augur, augurat, <i>a diviner.</i>	Re	30 bell, bel, vel, <i>war.</i>
An Mon Tetra	arch, <i>to lead.</i>	A	24 band, ban,	Im	31 bib, bibit, bu,

	<i>to drink.</i>		bys, <i>the bottom.</i>		44
Com	32			Ac	cap,
	bin, bi, <i>two by two.</i>	Ac De In Mis Oc Re	39 cad, cas, casc, chanc, cid, cay, <i>to fall.</i>	Anti Con De Ex In Inter Oc Per Pre Prin Pur Re Sub	capt, catch, cept, ceptat, ceit, ceiv, cait, chas, cip, cipat, cup, cupat, c, <i>to take.</i>
Amphi	33				
Dia	bol,				
Em	blem,				
Hyper	blemat,				
Meta	bl,				
Para	<i>to throw.</i>				
Pro		Circum	40 caes,		
Sym		Con De Ex In Pre Re	cid, cis, <i>to cut.</i>		
	34				
	bon, boun, boon, <i>good.</i>			Es	45 cap, cop, <i>a cap.</i>
		Ante	41 camer, chamber, <i>a room.</i>		
Em	35 brach, brac, <i>an arm.</i>				46 caper, capr, <i>a goat.</i>
			42 can, cant,		
	36	Ac De Des-dis	can, cant, cantat,		47 capit,
Ab	brev, brief, brief, bridg, <i>short.</i>	En In Pre Re Sub	cent, centuat chant, charm, cinat, <i>to sing.</i>	A(d) Bi De Oc Pre Re	capt, cipic, cipit, ciput, cip, ceps, chapt, chief, chiev, <i>the head.</i>
	37				
	bur, bor, boor, bower, <i>a dwelling</i>	Ac Ex In	43 cand, cend, cens, cent, <i>to glow.</i>		48 car, char,
A	38 byss,				

	<i>a wagon.</i>	Pre		Un	
	49	Pro			62
Un	car, char, cher, <i>dear.</i>	Re		Eu	charist, <i>favor.</i>
		Se			
		Suc			
			55		63
		Re	celebr, celebrat <i>famous.</i>		chol, <i>gall.</i>
			56	Anti	64
	50	Sub	celest, <i>heavenly.</i>	Un	christ, <i>anointed.</i>
	caud, caudat, cue, queue, <i>a tail.</i>	Super			
			57	Ana	65
				Anti	chron, <i>time.</i>
Ac	51	Ex	cell, cel, <i>to impel.</i>	Iso	
Be	caus, causat, cus, cusat, <i>a reason.</i>			Meta	
Ex				Syn	
Re					
			58	Pre	66
		Con	centr, centrat, <i>the middle</i>	Suc	cing, cinct, <i>to gird.</i>
		Ec		Sur	
In	52	Para			
Pre	cav, caut, <i>to beware.</i>				
Un					
			59	En	67
		As	cern, cret, creet, crim, crimin, criminat, cre, cert, <i>to sift out.</i>	Semi	circ, <i>a ring.</i>
		Con			
Con	58	De			
Oc	ceal, cil, cult, <i>to hide.</i>	Dis		Con	68
		Ex		Ex	cit, citat, <i>to put into quick mo- tion.</i>
		In		In	
		Re		Re	
		Se			
		Un			
Abs	54				
Ac	ced cess, ceed, ceas, <i>to go.</i>	Con	60	In	69
Ante				Un	civ, cit, <i>a citizen.</i>
Con					
De					
Ex					
In					
Inter					
Ne		Ex	61	Ac	70
		Inter	chang, <i>to alter.</i>	De	clam, clamat,

Dis	claim,		76		83
Ex	<i>to cry out.</i>	Bis	coct,		copul,
Mis		Con	cook,		copulat,
Pro		De	cuit,		coupl,
Re		Re	<i>to cook.</i>		cobbl,
Un		Un			<i>a band.</i>
	71		77		
De	clar,		cod,		84
Un	clarat,		codic,	Ac	cord.
	clear,		<i>the trunk</i>	Anti	cour,
	<i>bright.</i>		<i>of a tree.</i>	Con	cor,
				Dis	<i>heart.</i>
	72		78	En	
Con	claud,	Dis	cohort,	Re	
Dis	claus,		court,		85
En	clud,		<i>an inclos-</i>	De	coron,
Ex	clus,		<i>ure.</i>	Un	coronat,
In	clos,				coroll,
Inter	clois,		79		crown,
Oc	<i>to shut.</i>	Ac	col,		<i>a crown.</i>
Pre		Un	colon,		
Re			cult,		86
Se			<i>to till.</i>	Ac	cost,
Un				Inter	coast,
	73		80		<i>a rib.</i>
In	clement,	Be	come,		
	<i>mild.</i>	Forth	<i>to</i>		87
		In	<i>approach.</i>		count,
	74	Out		Ac	<i>to number.</i>
Un	cler,	Over		Dis	
	clerg,	Unc,		Mis	
	clerk,	Wel		Re	
	<i>a lot,</i>			Un	
	<i>a priest,</i>	Apo	81	Dis	88
	<i>a writer.</i>	Syn	cop,	Re	cover,
			comm,	Un	cur,
	75		<i>to cut.</i>		<i>to over-</i>
Anti	clin,				<i>spread.</i>
De	clinat,		82		
In	clens,	Re	copi		89
Re	<i>to cause to</i>		<i>abund-</i>	Aristo	crat,
	<i>bend.</i>		<i>ance.</i>	Auto	crac,
				Demo	<i>to rule.</i>

Theo			96		102
	90	Ac	cumul,	Con	cut,
Con	creat,	En	cumulat,	Dis	cuss,
In	<i>to cause to</i>	In	cumber,	Res=re	cu,
Mis	<i>be.</i>		cumbr,	+ex	quash,
Pro			<i>a heap.</i>		<i>to shake.</i>
Re					
Un			97	Ab	103
	91		cup,	Ad	d,
Ac	cred,		cupid,	Ante	dat,
Con	credit,		covet,	Con	dit,
Dis	creed,		<i>to desire.</i>	E	don,
In	cre,			Par=	donat,
Mis	<i>to trust.</i>	Ac	98	per	<i>to give.</i>
Re		In	cur,	Per	
Un		Pro	curat,	Re(n)	
	92	S	ct,	Tra(ns)	
De	crep,	Se	ur,		
In	crepat,	Sine	x,		
	crepit,		<i>care.</i>		104
	crev,				daz,
	<i>to rattle.</i>	Ante	99		<i>to blind by</i>
		Con	curr,		<i>excess</i>
	93	De	cur,		<i>of light.</i>
Ac	cresc,	Dis	curs,		105
Con	creas,	Ex	cour,		de,
De	cre,	In	cours,		div,
Ex	cret,	Inter	cors,		(the)
In	crui,	Oc	<i>to run.</i>		<i>a god.</i>
Re	crui,	Pre			
Super	<i>to grow.</i>	Re			106
		Suc		En	deb,
	94	Trans		In	debit,
Dia	crit,	Un		Over	debt,
Hyper	cris,		100	Un	deav,
Hypo	<i>to judge.</i>		curt,		dev,
			<i>short.</i>		du,
	95				<i>to owe.</i>
Apo	cryph,		101		107
	crypt,	Ac	custom,	De	dec,
	<i>to hide.</i>		<i>usage.</i>	In	decor,

	decorat, <i>fit.</i>		114		121
		Con	dign,	Ad	dress,
	108	Dis	dignat,	Re	<i>to make</i>
Pan	dect,	In	dignit,	Un	<i>straight.</i>
Syn+ec	doch, <i>to receive.</i>		dain, deign, <i>worthy.</i>		122
				Over	driv,
	109		115	Un	drif,
Con	dens, <i>thick.</i>	Ante	diluvi,		<i>to urge on.</i>
		Post	delug, <i>a washing</i>		123
	110		<i>away.</i>	In	dub,
Quoti	di,			Un	dubit,
Tri	diurn, journ, du, <i>a day.</i>	In	116		doubt, <i>doubtful.</i>
			doc, doct, <i>to teach.</i>		124
	111		117	Ab	duc,
Ab	dic,	In	dom,	Ad	duct,
De	dicat,	Un	domit,	Circum	duk.
In	dex,		daunt, <i>to tame.</i>	Con	duch,
Pre	<i>to set apart</i>			De	duit,
				E	doubt, <i>to lead.</i>
	112		118	In	
Ad	dic,	Pre	dom,	Intro	
Bene	dict,		domin,	Pro	
Contra	dictat,		dominat,	Re	
E	dit,		domest,	Se	
En	dg,		domic,	Sub	
In	g,		dam, <i>a house.</i>	Tra(ns)	
Inter	ch, <i>to say.</i>				125
Ju(r)			119	E	dulc,
Male			dorm,		dulcor,
Pre			dormit, <i>to sleep.</i>		dulcorat, <i>sweet.</i>
Prea					126
Ven			120	En	dur,
	118		dox, <i>opinion.</i>	In	durat,
Para	digm, digmat, <i>to show.</i>	Hetero		Ob	<i>hard.</i>
		Ortho			
		Para			

Cata Re	127 ech, <i>a sound.</i>		esteem, <i>to value.</i>		fault, <i>to deceive.</i>
Cath Deca Dodeca Octa Penta Poly	128 edr, hedr, <i>a seat.</i>	Co Prim	134 ev, etern, <i>never ending time.</i>	De In	138 fam, famat, <i>renown.</i>
Ex Per Pre Pro Re	128 a eem, empt, mpt, ans, <i>to buy.</i>	Af Ef In Ne Pre	135 f, fat, fant, fanc, fac, far, <i>to speak.</i>	De Un	139 fam, <i>hunger.</i>
Ad Co In Un	129 equ, equat, <i>even.</i>	Af Bene Con Counter De Dif Ef In Magn Male Of Omni Out Per Pre Pro Re Suf Sur Un	136 fac, fact, fect, fic, ficat, feat, feit, fit, feus, fair, fash, fy, <i>to make.</i>	In Dis Un In Ef Un	141 fatu, fatuat, <i>foolish.</i>
Co Ex	130 erc, ercis, <i>to shut up.</i>				142 favor, <i>kind regard.</i>
Chir=s En Ge S=chir Syn	131 erg, org, urg. <i>work.</i>				143 felic, <i>happy.</i>
Ab In Per Un	132 err, arr, <i>to wander.</i>				144 femin, <i>female.</i>
In	133 estim, estimat,	De In	137 fall, fals, fail,	De In Mani Of Un	145 fend, fens, fenc, fest, <i>to keep off</i>

	146	In	<i>to trust.</i>		157
	fer,	Per		Circum	flect,
	feroc,	Un		De	flex,
	fierce,		152	In	<i>to bend.</i>
	<i>wild.</i>	Af	fin,	Re	
		Con	finit,		
	147	De	<i>an end.</i>		
Af	fer,	Dif			158
Circum	fert,	In		Af	flict,
Con	(lat.)	Re		Con	<i>to strike.</i>
De	<i>to bear.</i>	Super		In	
Dif		Un			
Ef			153		159
In		Af	firm,	Af	flu,
Of		Con	farm,	Circum	flux,
Pre		In	<i>stable.</i>	Con	fluid,
Pro				De	fluv,
Re			154	Dif	fluviat,
Suf		Af	fix	Ef	<i>to flow.</i>
Trans		Ante	<i>fixed.</i>	In	
	148	Con		Inter	
Ef	ferv,	In		Pro	
	fervesc,	Inter		Re	
	<i>to boil.</i>	Post		Semi	
		Pre		Super	
	149	Trans			
Con	fess,	Un			160
Pro	<i>to ac-</i>		155	Ex	foli,
	<i>knowledge</i>	Con	flagr,	In	foliat,
		De	flagrat,	Inter	foil,
	150	In	flamm,	Port	<i>a leaf.</i>
Con	fict,		flam,	Tre	
De	feign,		flammat		
Dis	feint,		<i>a blaze.</i>		161
Ef	fig,			Bi	form,
Pre	figure,			Con	format,
Un	<i>to form.</i>	Af	156	De	<i>to shape.</i>
		Con	flat,	In	
	151	Dif	<i>a blast.</i>	Mal	
Af	fid,	Ef		Mis	
Con	fi,	In		Multi	
De	fy,	Per		Per	
Dif	faith,	Suf		Re	

Trans			168		175
Un		Re	fug,	En	gage,
Uni		Subter	fugit,		a pledge.
	162		to flee.		
Com	fort,		169	Re	176
De	forc,	Ef	fulg,		gard,
Ef	strong.	Re	fulgur,		guard,
En			fulgurat,		to protect.
Per			to shine.		
Un					177
	163	In	170		gast,
In	fortuit,	Per	fum,		gas,
Mis	fortun,	Suf	a smoke.		ghast,
Un	fortunat,				ghost,
	luck.				breath.
	164	De	171	En	178
An	frang,	Per	funct,	Over	gaud.
In	fract,		to perform.	Re	joy,
Re	frag,	Af	172		joice,
Suf	frail,	Circum	fund,		to be glad.
	fring,	Con	fus,	Apo	179
	to break.	Dif	found,	Peri	ge,
		Ef	fut,		earth.
		In	to pour.		
Con	165	Inter		Con	180
Un	frater,	Pro		Re	gel,
	fratr,	Re			gelat,
	fratern,	Suf			geal,
	frere,	Trans			jelly,
	friar,				frost.
	a brother.				
	166	Pro	173	Con	181
De	fraud,	Re	fund,	De	gen,
	deceit.	Un	found,	En	gnit,
			foundat,	In	gend,
			the bottom.	Pre	gn,
Un	167			Re	gener,
	fruct,		174	Primo	generat,
	fruit,		futur,	Pro	to beget.
	a product.		about to be.	Re	
				Un	

Con	182	Apo	gram,	Dis	195
Di		Dia	gramm,	Pre	gust,
E	jest,	En	grammat,		<i>to taste.</i>
In	<i>to carry.</i>	Epi	grave,		
Re		Meta	graft,	Ad	196
Sug		Mono	<i>to write.</i>	Co	hab,
		Ortho		De	habit,
		Para		Dis	ab,
		Poly		En	bt,
Con	183		189	Ex	hibit,
	glac,	A(d)	grat,	In	<i>to have.</i>
	glaciat,	Con	gratu,	Pro	
	<i>ice.</i>	Dis	gratul,	Re	
		In	gratulat,	Un	
Ag	184	Un	grac,		197
Con	glomer,		gree,	An	hal,
	glomerat,		<i>pleasing.</i>	Ex	halit,
	<i>a ball.</i>			In	hel,
		Ag	190		<i>to breathe.</i>
In	185		grav,		
Un	glori,		griev,		198
	<i>glory.</i>		grief,	Un	hal,
			<i>heavy.</i>		heal,
Ana	186		191		hail,
	glyph,	Ag	greg,		hol,
	glypt,	Con	gregat,		whol,
	<i>to hollow</i>	E	<i>a flock.</i>		<i>sound.</i>
	<i>out.</i>	Se			
			192		199
Ag	187	En	gross,	May	hap,
Con	grad,		groc,	Mis	<i>chance.</i>
De	gress,		<i>thick.</i>	Per	
Di	gred,			Un	
E	gree,		193		200
In	<i>to go step</i>		grot,	Dis	harmon,
Pro	<i>by step.</i>		<i>a cave.</i>	In	<i>agreement</i>
Re				Un	<i>of sounds.</i>
Retro			194		
Trans		Mis	gubern,		201
Under		Un	gubernat,	Ex	haust,
	188		govern,		<i>to draw</i>
Ana	graph,		<i>to steer.</i>		<i>out.</i>

Be	202 hav, haf, <i>to possess.</i>	De Ex	210 hort, <i>to encourage.</i>	Un	216 imag, imagin, imaginat, <i>a picture.</i>
Up	203 heav, hef, <i>to lift.</i>			Ab Ad Con	217 jac, ject, <i>to throw.</i>
Ad Co In Un	204 her, hes, hesit, hesitat, <i>to stick.</i>	In Un	211 hospit, host, hot, <i>a stranger.</i>	De E In Inter Ob Pro Re Sub Tra(ns)	
Ex	205 hilar, hilarat, <i>mirthful.</i>		212 hum, humat, <i>the ground</i>		
Pre Un	206 histor, story, <i>a narrative.</i>	Ad Ambi Circum Co Coun	213 i, it, t, ish, <i>to go.</i>		218 joc, jocul, jok, <i>a jest.</i>
Cata	207 hol, <i>whole.</i>	Ex In Ob Per Pre Preter Trans		Ad Con Dis En In Mis Re Sub Un	219 junct, junt, jug, jugat, join, <i>to join.</i>
In Super	208 hom, hum, <i>a man.</i>		214 idi, <i>one's own.</i>		
Dis Un	209 honor, hones, <i>honor.</i>		215 ident, <i>the same</i>	Ab Ad Con Per	220 jur, jurat, <i>to swear.</i>

In	221	Inter		E	less,
Un	just, jur, law.	Preter		Ec	<i>to pick out</i>
		Re		Il	
		Sub		Intel	
		Supra		Neg	
Un	222		229	Pre	
	kin, race.	Ab	lat,	Pro	
		Col	lay,	Re	
		De	(fer,)	Se	234
	223	Di	<i>to bear.</i>	Il	leg, legis, legitim, law.
	la, lay, lit, <i>the people.</i>	E			
		Il			
		Ob			
		Pre			
	224	Pro			235
Ana	lab,	Re		Re	len, soft.
Cata	leps,	Sub			
Di	lept,	Super			
Epi	lemm,	Trans			236
Meta	<i>to take.</i>		230	Re	lent, <i>pliant.</i>
Pro			lav, <i>to wash,</i>		237
Syl			<i>to pour out</i>	Al	lev, levat,
Be	225			E	liev, liev,
E	labor,			Re	liev, liev,
Un	laborat, <i>to toil.</i>		231	Sub	liev, <i>to lift up.</i>
Under		Pro	lax, lix, leas, <i>loose.</i>		238
		Re		De	liber, liberat,
Ba=bi	226			Il	liver, <i>free.</i>
	lanc, <i>a dish.</i>		232		239
		Ab	leg, legat, <i>to appoint</i> <i>by law.</i>		lic, licat, licit, light, <i>to entice.</i>
Di	227	Al			
	lapid, lapidat, <i>a stone.</i>	Col			
		De			
		Re			
	228		233	Al	
Col	laps, <i>to fall.</i>	Col	leg, lect, lig,	De	
De		Di		E	
E		Dia			
Il					

	240		246		252
Il	licit,	Ec	lip,	Eu	
Un	licenc,	El	lips,	Mono	
	licens,		lipt,	Para	
	licenti,		<i>to leave.</i>	Pro	
	leis,			Syl	
	<i>to be per-</i>		247		
	<i>mitted.</i>	Col	liqu,	E	long,
		De	liquat,	Fur	longat,
Al	241	E	liquesc,	Ob	leng,
Col	lid,	Un	<i>to melt.</i>	Pro	<i>long.</i>
E	lis,				
	<i>to strike.</i>		248		253
		Re	lish,	Al	loqu,
Be	242		lech,	Ambi	locut,
	lieve,		<i>to lick.</i>	Circum	<i>to speak.</i>
	lief,			Col	
	<i>to permit.</i>		249	E	
		Al	liter,	Inter	
Al	243	Il	ligerat,	Multi	
Ob	lig,	Ob	letter,	Ob	
Re	ligat,		<i>a letter.</i>	Pro	
	li,				
	ly		250		254
	leagu,	Ab	loc,	Ab	lu,
	<i>to bind.</i>	Al	locat,	Al	lut,
		Col	low,	Di	luv,
		Dis	<i>a place.</i>	E	<i>to wash.</i>
		E			
Il	244	Inter			255
Un	limit,	Trans		Ante	luc,
	limitat,		251	E	lucid,
	<i>a bound-</i>	A	log,	Il	lucidat,
	<i>dary.</i>	Ambi	<i>a word.</i>	Inter	lumin,
		Ana		Pel	luminat,
De	245	Anti		Re	<i>to shine.</i>
Inter	line,	Apo		Trans	
Multi	<i>a thin cord</i>	Cata			
Out		Deca			256
Sub		Dia		Col	luct,
Un		E		E	luctat,
Under		Ec		Ob	<i>to struggle</i>
				Re	

Al	257	Im	264		<i>of paths, to confound.</i>
Col	lud,	Per	man,		
De	lus,	Re	mans,		
E	<i>to play.</i>		main,		272
Il			mn,	Im	medi,
Inter			<i>to stay.</i>	Inter	mediat,
Pre					<i>middle.</i>
Pro		Com	265		273
		Counter	mand,		medit,
		De	mend,	Pre	meditat,
		Re	<i>to commit</i>	Un	<i>to think.</i>
Al	258		<i>to,</i>		
	lur,		<i>to order.</i>		274
	<i>to decoy.</i>				mel,
					mell,
Il	259	Sub	266		<i>honey.</i>
	luxuri,	Trans	mar,		
	lusc,	Ultra	<i>the sea.</i>		275
	<i>rankness.</i>				melan,
					<i>black.</i>
	260	Counter	267		
	lyr,	Re	mark,		276
	<i>a harp.</i>	Un	march,	Com	memor,
			marqu,	Im	member,
Ana	261		<i>a mark,</i>	Re	<i>a calling to</i>
Cata	lys,		<i>a limit.</i>		<i>mind.</i>
Para	lyt,				277
	lyz,		268		mer,
	<i>a loosing.</i>		mart,		mir,
			march,		<i>to sport.</i>
			<i>war.</i>		
	262				278
	magn,	Im	269		merc,
	mag,		matr,		mercen,
	majest,		matern,		mark,
	<i>great.</i>		<i>mother.</i>		<i>to trade.</i>
					279
A	263	Im	270		merg,
Ad	man,	Pre	matur,	E	mers,
Im	min,		<i>ripe.</i>	Im	
Mis	main,			Sub	<i>to dip in</i>
Un	<i>the hand.</i>	A	271		
		Be	maz,		
			<i>a network</i>		

Ad	280	Inter			291
Com	met,	Per		Ad	mon,
Di	metr,	Pro		De	monit,
Dia	meas,			Pre	monstr,
Hepta	mens,	Com	286	Re	monstrat,
Hexa	<i>to measure</i>		miser,	Sub	must,
Im			<i>wretched.</i>		<i>to put in</i>
Octo			287		<i>mind.</i>
Penta		Im	mitig,		292
Sym		Un	mitigat,	A(d)	mont,
Tri			<i>to soften.</i>	Dis	mount,
Un			288	Par+ a	<i>a high hill</i>
		Ad	mitt,	Pro	
		Com	mit,	Sur	
		De	miss,	Tra	
Un	281	Dis	mess,	Ultra	
	milit,	E	mass,		293
	militat,	Im	<i>to send.</i>	Bi	moon,
	<i>a soldier.</i>	Inter		Semi	mon,
		Intro		Tri	<i>the moon.</i>
		O			294
Com	282	Per		De	mor,
E	min,	Pre		Im	<i>manner.</i>
Im	minat,	Preter			295
Pro	men,	Pro		Re	mord,
	<i>to threaten</i>	Re			mors,
		Sub			<i>to bite.</i>
Com	283	Sur			296
Di	min,	Trans		A	mor,
Im	minut,		289	Dis	mort,
	minim,	Com	mod,	Im	<i>to die.</i>
	<i>less.</i>	Im	modat,	Un	
		Re	modest,		297
			<i>measure.</i>	Com	mov,
Ad	284	Un	290	E	mot,
	mir,		molest,	Im	mo,
	mirat,		<i>trouble-</i>	Pro	mob.
	mar,		<i>some.</i>	Re	<i>to move.</i>
	<i>to wonder.</i>			Un	
Ad	285				
Com	misc,				
Im	mixt,				
	<i>to mix.</i>				

Com	298	In	nau,	Out	
Im	mun,	Re	a ship.	Super	
Re	mon,	Un		Un	
	service.		305		311
		An	nect,	An	nunc,
		Con	nex,	De	nunciat,
			to tie.	E	nounc,
				Inter	to bring
A	299		306	Pro	news.
	mus,	Ab	neg,	Re	
	to stand	De	negat,		312
	idle, to	Re	ny,	An=in	od,
	think.		to say no.		oy,
					to hate.
	300		307		313
Im	mus,	In	noc,	Epi+eis	od,
Un	a muse.	Ob	nox,	Ex	a way.
			nuis,	Meth	
	301		to harm.	Peri	
	mut,			Syn	
	dumb.		308		314
		Ab	norm,	Com	od,
	302	E	a rule.	Ep	ed,
Com	mut,			Mon	a song.
Im	mutat,		309	Par	
Inter	to change.	Ag	nosc,	Pros	
Per		Bi	not,		315
Trans		Cog	no,	Ante	oec,
		Con	nom,	Di	och,
	303	De	nomin,	Par	ec,
Ad	nasc,	En	noun,	Peri	ish,
Con	nat,	Ig	noiss,		a house.
Counter	to be born.	In	noit,		
De		Mis	nit,		316
Ill		Pre	niz,	An	onom,
In		Pro	to know.	Ant	onym,
Preter		Quadri		Met	a name.
Re		Tri		Par	
Sub			310	Syn	
Super		An	numer,		317
Un		Con	number.	Co	oper,
	304	E		In	operat,
Circum	nav,	In			

	euver, ur, <i>work.</i>	Ad Sub Un	324 orn, ornat, <i>to fit out.</i>	Com Dis Im Non	332 par, paris, pair, peer, <i>equal.</i>
Cat Di(a) Syn	318 opt, ops, op, <i>to see.</i>	Neg	325 oti, otiat, <i>ease.</i>		333
Ad Pre	319 opt, optat, <i>to wish.</i>	Ap Im Re Un	326 pac, pacat, peac, peas, <i>peace.</i>	Ap Trans	par, parit, pear, <i>to come in- to view.</i>
Ad Ex Per	320 or, orat, <i>to beg.</i>	Com Im	327 pact, pag, <i>agreed.</i>	Ap Em Im Pre Re Se	334 par, parat, pair, per, perat, pir, ver, <i>to make ready.</i>
Co Dis Extra In Pre Prim Re Semi Sub Un	321 ordin, ordinat, ordain, order, ordon, <i>order.</i>	Im	328 pair, <i>to make worse.</i>		335 parl, <i>to speak.</i>
Dis In Re	322 organ, <i>an instru- ment.</i>	Com Im	330 pan, panat, <i>bread.</i>	A After Ap Bi Com Counter De Dis Im Multi Pro Quadri.	336 part, portion, portionat, <i>a portion.</i>
Ab Ex Un	323 ori, ort, origin, <i>to rise.</i>	Ex	331 pand, pans, <i>to spread.</i>		

Re Tri Un		Unn	343 pav, <i>to strike.</i>	Im Re Sub	348 penit, pent, poen, <i>to be sorry</i>
Com Im Over Re Sur Tres	337 pass, pac, <i>to go by</i>	Im	344 pecu, pecul, peculi, peculat, pecuni, <i>cattle,</i> <i>private</i> <i>property.</i>	Bi Im	349 penn, pen, pinn, pin, <i>a feather.</i>
Arte De Re Un	338 past, <i>to feed.</i>	Ap Com	345 pell, puls, pellat, peal, <i>to drive.</i>	Ex	350 peri, pert, <i>to try.</i>
Com Dis Im	339 pat, pass, <i>to suffer,</i>	Dis Ex Im Inter Pro Re		Ap Com Im Re	351 pet, petit, peat, <i>to seek.</i>
Anti Com Ex Im	340 pater, patr, parr, <i>a father.</i>	Ap Com Counter De Dis Equi Ex Im Over Per Pre Pro S—dis Sus Un	346 pend, pens, ponder, pois, <i>to cause to</i> <i>hang down</i>	Apo Dia Em Epi Pro	352 phan, phas, phat, phant, phen, fanc, fant, <i>to appear.</i>
A Anti Mono Syn Un	341 path, pathet, <i>to suffer.</i>				353 pher, phor, <i>to bear.</i>
De Dis Em Im	342 pauper, pover, <i>poor.</i>	Im Un	347 penetr, penetrat, <i>to enter.</i>	A+dia Ana Dia Epi Meta Peri	

Apo	354		piano, <i>level.</i>	De	364
Di	phthong,			Ex	plor
Mono	thegm,			Im	plorat,
Tri	thegmat <i>to utter a</i>	Ap	361		<i>to cry out.</i>
	<i>sound.</i>	Dis	plaud,		
		Ex	plaus,	Non	365
		Im	plod,	Over	plus,
		Un	plos, <i>to clap the</i> <i>hands.</i>	Sur	plur, plu, <i>mors.</i>
Im	355				
Un	pi, <i>dutiful.</i>	Con	362		366
		De	ple,		poke,
		Ex	plet,		pock,
Be	356	Im	pleth,		pouch, <i>a small bag</i>
De	pict,	Re	plish,		
Im	paint,	Sup	pli		
Over	pig, <i>to paint.</i>		ply, <i>to fill.</i>		
Un				Circum	367
					pol, <i>the pole.</i>
Com	357	Ap	363		368
Im	ping,	Com	plic,	Deca	pol,
	pact, <i>to fix.</i>	De	plicat,	Im	polit,
		Dis	plex,	Inter	polat, <i>a city.</i>
		Du	play,	Metro	
Com	358	Dou	ploy,	Over	
Dis	plac,	Em	ply,	Re	
Im	please,	Ex	ple,	Un	
Un	plead, plais, <i>to please.</i>	Im	bl, <i>to fold.</i>		
		Multi			
		Octo			
		Per			
		Quadru		Ap	369
Com	359	Quintu		Com	pon,
	plain,	Re		De	posit,
	plaint,	Septu		Dis	post,
	plague; <i>to beat.</i>	Sextu		Ex	pos,
		Sim		Im	pound, <i>to place.</i>
		Sup		Inter	
Com	360	Tri		Op	
Ex	plan,	Un		Post	
	planat,			Pre	
	plain,			Pro	

Pur Re Sup Super Trans			375	Ap De	prec, pric, prais, priz, <i>a reward.</i>	Ap Ex Im	381 proper, propri, <i>one's own.</i>
De Dis Re Un	370 popul, populat, publ, peopl, <i>people.</i>		376	Ap Com De Enter Im Re Sur	prehend, prehens, pregn, pris, <i>to grasp.</i>	Ap Re Un	382 proxim, proximat, propit, propinqu, propinquat, proach, <i>near.</i>
Com De Ex Im Op Pur Re Sup Trans	371 port, portat, <i>to carry.</i>		377	Com De Ex Im Op Over Re Sup	press, prim, print, <i>to bear down upon</i>	Ex Im Op Pro Re	383 pugn, pugnat, pugil, <i>a fist.</i>
Im Omni	372 pot, poss, puis, <i>able.</i>		378	Anti Im Sub Un	pri, prim, primat, primit, prin, <i>former.</i>	Com Ex Un	384 pung, punct, poign, point, <i>to prick.</i>
Im Mal Un	373 pract, pragmat, <i>done.</i>		379	De	priv, privat, <i>single.</i>	Anti Im	385 pur, <i>clean.</i>
Ap De Im	374 prec, precat, pray, <i>to entreat.</i>		380	Ap Dis Im Re	prob, probat, proof, prov, <i>to test.</i>	Am(b) Com Coun De Dis Im Re	386 put, putat, t, <i>to clean, to reckon.</i>

Ac Dis In Re Un	387 quiesc, quiet, quit, quiem, coy, <i>rest.</i>	Di En Sub	393 rap, rapt, rept, rav, <i>to snatch.</i>	Ar De Out Un	400 riv, rivat, <i>a bank.</i>
Ac Con Dis Ex In Per Re Un	388 quir, quisit, quer, quest, <i>to seek.</i>	Ir Over Un Under	394 rat, reas, <i>to reckon.</i>	Ab Ar De Inter Pre Pro Super+ e Sur	401 rog, rogat, <i>to ask.</i>
Bi S=ex	389 quadr, quar, quart, quat, <i>four.</i>	Cor Di E Inter Ir Sou Su Sub	395 re, <i>a thing.</i>	Ab Cor Dis E Ir Inter Pro	402 rupt, <i>to break.</i>
Bi Cor E Ir	390 rad, radiat, <i>a ray.</i>	Ar De Ir	396 reg, rect, regn, reign, roy, rge, rce, <i>to keep straight.</i>		403 rur, rust, <i>the coun- try</i>
E	391 radic, radicat, radix, <i>a root.</i>	Ir	397 rid, ris, ridicul, <i>to laugh.</i>		404 sacr, sanct, secrat, saint, sacerd, <i>holy.</i>
Ar De Out Under	392 rang, rank, <i>a row.</i>		398 rig, rigat, <i>to water a field.</i>	Con De Ex Ob Un	405 sak, <i>to contend.</i>
			399 rig, rigor, <i>to be cold.</i>	For	

As	406	Omni		417
De	sal,	Ne		sec,
Dis	sult,	Pre		sect,
Ex	sail,	Un		seg,
In	sault,		412	<i>to cut.</i>
Re	sil,	Bi=epi	scop,	
Sub	<i>to leap.</i>	Epi	scopt,	
Super		Poly	shop,	
Trans			<i>to look.</i>	
	407		413	418
In	salv,	A(d)	scrib,	sed,
Re	salvat,	Anti	script,	sess,
Un	salut,	Circum	scriv,	sid,
	saluber,	Con	sery,	sieg,
	saf,	De	<i>to write.</i>	<i>to sit.</i>
	sav,	Ex		
	<i>well.</i>	In		
	408	Inter		
In	sap,	Pre		419
Re	<u>sip</u> ,	Pro		seech,
Un	sav,	Re		seek,
	<i>to taste.</i>	Sub		<i>to seek.</i>
	409	Super		420
Dis	sat,	Trans		sen,
In	satiat,	Un		senat,
Over	satis,		414	seigni,
Super	satur,	Over	scrup,	signi,
Un	<i>full.</i>	Un	<i>a small</i>	sensc,
	410		<i>pointed</i>	sir,
A(d)	scan,		<i>stone, to</i>	<i>old.</i>
De	scans,		<i>hesitate.</i>	421
Trans	scend,	In	415	sent,
Un	scent,		scrut,	sens,
	<i>to climb.</i>		<i>to search.</i>	scent,
	411	In	416	<i>to perceive</i>
Con	sci,		sculp,	<i>by the</i>
In	<i>to know.</i>		sculpt,	<i>senses.</i>
			<i>to engrave</i>	

Con	422		427	Ab	431
En	sequ,		sil,	Dis	solv,
Ex	secut,		<i>to be quiet.</i>	In	solut,
Ob	second,		428	Re	solu,
Per	sect,	As	simil,	Un	<i>to loose.</i>
Pro	sue,	Dis	similat,		435
Pur	suit,	Re	simul,	Ab	son,
Sub	<i>to follow.</i>		simulat,	As	sound,
As	423		semble,	Con	<i>sound.</i>
De	ser,		<i>like.</i>	Dis	
Dis	sert,		429	Per	
Ex	<i>to join.</i>	Dis	sip,	Re	
In			sipat,		436
Con	424		<i>to throw.</i>	Ab	sorb,
De	serv,		430	Re	sorpt,
Dis	servat,	As	soci,		<i>to suck in.</i>
In	servit,	Con	sociat,		437
Mis	serge,	Dis	<i>a partner.</i>	As	sort,
Ob	<i>to save,</i>	In		Con	<i>to cast, or</i>
Pre	<i>to serve.</i>	Un		Re	<i>draw a lot.</i>
Re				Un	
Sub					
Super					
Con	425	Con	431	Be	438
De	sider,		sol,		spang,
	siderat,		solat,		<i>a shining</i>
	sire,		<i>to comfort.</i>		<i>ornament.</i>
	<i>to look for.</i>		432		439
As	426	De	sol,	As	spars,
Con	sign,		solat,	Dis	spers,
Counter	signat,		<i>alone.</i>	Inter	<i>to scatter.</i>
De	<i>a mark.</i>				
En			433		440
In		Con	solid,	De	sper,
Pre		Sur	solidat,	Pro	sperat,
Re		Un	sold,		spair,
Under			<i>firm.</i>		<i>to hope.</i>

A(d)	441	As	446	Apo	451
Circum	spic,	Circum	st,	Dia	stol,
Con	spect,	Con	stat,	Epi	stl,
De	spec,	Contra	sist,	Peri	stalt,
Ex	spis,	De	stas,	Sy(n)	<i>to send.</i>
In	spit,	Di	stem,		452
Intro	spy,	Ec	stit,		string,
Per	<i>to look.</i>	Ex	stitut,		strong,
Pro		In	stic,		streng,
Re		Inter	<i>to stand.</i>		<i>a s m a l l</i>
Sus		Meta			<i>rope.</i>
Trans		Ob			453
	442	Per		A(d)	string,
A(d)	spir,	Pro		Con	strict,
Con	spirat,	Re		Di	strain,
Di	spirit,	Sub		Re	strait,
Ex	sprit,	Super		Un	stress,
In	spright,	Sys			<i>to d r a w</i>
Per	<i>to breathe.</i>		447		<i>tight.</i>
Re		In	staur,		454
Re		Re	staurat,	Ana	stroph,
Sus			stor,	Anti	<i>to turn.</i>
Trans			<i>to renew.</i>	Apo	
	443		448	Cata	
Re	splend,	Con	stell,	Epi	
	<i>to shine.</i>	Inter	stellat,	Mono	
			<i>a star.</i>		455
	444		449	Con	stru,
De	spol,	Con	stern,	De	struct,
Ex	spoil,	In	strat,	In	stroy,
	<i>to strip.</i>	Inter	sternat,	Ob	<i>to build.</i>
		Pro	street,	Sub	
		Sub	<i>to spread.</i>	Supero	
		Un			456
	445		450		strag,
De	spond,	Di	stingu,		strik,
Re	spons,	Ex	stinct		stroll,
	spous,	In	<i>to scratch</i>		strug,
	<i>to promise.</i>		<i>out.</i>		<i>to hit.</i>

Dis Per	457 suad, suas, <i>to advise.</i>		465 tabul, tabl, <i>a board.</i>	At Un	472 tempt, <i>to make trial of.</i>
As Con Pre Re Sub Trans	458 sum, sumpt, sumps, <i>to take up.</i>	En Syn	466 tact, tax, <i>to place in order.</i>	A Ana At Con Dis En Epi Ex In Mis	473 tom, tm, templ, templat, tempor, tempest, temper, temperat, tens, <i>to cut, a piece cut off, time, to regu- late.</i>
Com	459 summ, summat, <i>sum</i>	De En Re	467 tail, <i>to cut.</i>		
In	460 super, supr, sover, <i>above.</i>	At Con En In Per	468 tang, tact, tamin, tag, teger, tegr, tigu, tire, tax, taxat, task, <i>to touch.</i>		
Ab	461 surd, <i>deaf.</i>			Abs Con Coun De Enter Ob Per Pur Re Sus Un	474 ten, tent, tin, tain, <i>to hold.</i>
An(d) For	462 swer, swear, <i>to affirm.</i>	Re	469 tard, tardat, <i>slow.</i>		
	463 swif, swiv, <i>to move quickly.</i>	Over	470 ted, <i>to weary.</i>	At Con Dis Ex In Os Par Pre	475 tend, tens, tent, <i>to stretch.</i>
	464 tabern, tavern, <i>a hut.</i>	De In Pro Re	471 teg, tect, <i>to cover.</i>		

Sub			482		488
Un		A	the,	Re	tire,
	476	En	thus,		<i>to draw.</i>
At	ter,	Mono	de,		
Con	trit,	Poly	div,		489
De	tri,	Tri	<i>a god.</i>	In	toler,
	triturat,				tolerat,
	<i>to rub.</i>		483		<i>to endure.</i>
		Ana	the,		
		Anti	them,		490
	477	Apo	themat,	A	ton,
Con	term,	Epi	thes,	As	tonat,
De	termin,	Hypo	thec,	At	tound,
Ex	terminat,	Meta	<i>to put.</i>	De	tun,
In	<i>a bound.</i>	Para		In	<i>a sound.</i>
		Para+		Iso	
	478	en		Mono	
De	terr,	Pro		Peri	
Un	ter,	Pros		Semi	
	<i>to make</i>	Syn		Syn	
	<i>afraid.</i>	Un	484	Tri	
			thesaur,	Un	
	479		treasur,		491
Circum	terr,		<i>store.</i>	U=eu	top,
Con	ter,				<i>a place.</i>
De	terrest,		485		
Ex	<i>the earth.</i>	De	thron,		492
In		En	<i>a royal</i>		
Par		In	<i>seat.</i>	Con	tort, -
Sub		Un		De	tors,
Super			486	Dis	<i>to twist.</i>
	480	In	tim,	Ex	
At	test,		timid,	In	
Con	testat,		timidat,	Re	
De	<i>a witness.</i>		timor,		493
In			<i>to fear.</i>	Abs	trah,
Ob				At	tract,
Pro			487	Be	trac,
Un		Un	ting,	Con	tray,
	481		tinct,	De	trait,
Con	text,		tint,	Dis	track,
Inter	<i>to weave.</i>		taint,	Ex	trail,
Pre			<i>to color.</i>	In	train,

Por	treat,		500		507
Pro	<i>to drag.</i>	Dis	turb,	Ab	ut,
Re		Per	turbat,	Dis	us,
Sub		Un	troubl,	In	<i>to use.</i>
Un			<i>to confuse.</i>	Mis	
	494			Per	
	trem,		501	Un	
	tremend,	In	turg,	Be	508
	tremul,		turgid,		ut,
	<i>to shake.</i>		<i>to grow big</i>		out,
	495				<i>exterior.</i>
In	trepid,		502	Ne	509
	trepidat,		ug,		uter,
	<i>trembling.</i>		<i>ugh</i>		utr,
	496				<i>either.</i>
At	trib,		503		510
Con	tribut,	Ad	umbr,		vac,
Dis	<i>to assign.</i>	Pene	umbrat,		vacou,
Re		S(ub)	ombr,		vacat,
	497		<i>a shade.</i>		<i>empty.</i>
Con	triv,				511
	triev,		504	E	vad,
	trov,		un,	In	vas,
	<i>to hit upon</i>	Dis	unit,	Per	<i>to go.</i>
	498	Re	<i>one.</i>		512
Abs	trud,	Tri		E	vag,
De	trus,		505	Extra,	vagr,
Ex	<i>to thrust.</i>		und,		<i>strolling</i>
In		Ab	undat,		<i>about.</i>
Ob		In	oand,		518
Pro		Re	<i>a wave.</i>	A(d)	val,
Re				Bi	vail,
	499			Con	valesc,
Con	tum,		506	Counter	<i>to be</i>
Ex	tumul,		ungu,	Equi	<i>strong.</i>
In	tumult,	An	unct,	In	
Pro	tumid,	In	oint,	Pre	
	tumor,		<i>to smear.</i>	Quadri	
	tuber,				
	<i>to swell.</i>				

Quanti			520		526
Tri		De	velat,		verd,
Un		Re	veal,		<i>green.</i>
Under		Un	veil,		
Uni			<i>a covering.</i>		527
	514				verm,
Circum	vall,		521		<i>a worm.</i>
Contra	vallat,	Ad	ven,		
Inter	val,	Circum	vent,		528
	<i>a stake.</i>	Con	<i>to come.</i>	A	vert,
	515	Contra		Ad	vers,
E	van,	E		Con	vertis,
	vain,	In		Contro	versat,
	vanesc,	Inter		Di	vorc,
	vaunt,	Pre		In	<i>to turn.</i>
	<i>empty.</i>	Re		Intro	
	516	Sub		Ob	
E	vapor,	Super		Per	
	vaporat,		522	Re	
	<i>steam.</i>	Inter	ven,	Retro	
			venat,	Sub	
	517		vein,	Trans	
In	vare,		<i>a blood ves-</i>	Uni	529
Un	<i>diverse.</i>		<i>sel.</i>	In	vestig,
			523		vestigat,
	518		vend,		<i>a footstep.</i>
Extra	vas,		vendit,	In	530
	vascul,		ven,		veter,
	vess,		<i>to sell.</i>		veterat,
	<i>a vessel.</i>				<i>old.</i>
	519		524		531
Con	veh,	Re	ver,	Con	vi,
In	vect,		<i>to fear.</i>	De	vey,
Trans	vex,			En	voy,
Un	veigh,	Ad	525	In	voic,
	vey,	Pro	verb,	Ob	<i>a way.</i>
	<i>to carry.</i>		<i>a word.</i>	Per	
				Tri	

	532	||	538		542
	vic, viciss, <i>change.</i>	A Ad Con E	voc, vocat, vok, voic, vouch, vow, <i>a voice.</i>	A De Out Un	vot, vout, vow, <i>to promise.</i>
	533	Equi			543
	vicin, <i>near.</i>	In Pre Re Uni			wake, watch, <i>to rouse from sleep, to be awake</i>
Ad E En Pre Pro Pur Re Super Sur	534		539		544
	vid, vis, visit, visitat, vist, vic, vey, vy, view, ud, <i>to see.</i>	Bene In Male Ne	vol, volit, volunt, volupt, <i>to wish.</i>	A Be	ware, <i>taking no- tice.</i>
	535		540	Com- mon Un	545
Con E In Pro Un	vinc, vict, vanqu, <i>to over- come.</i>	Circum Con De E In Inter Ob Re	volv, volut, volumin, volt, <i>to roll.</i>		weal, well, <i>good.</i>
In Un	536		541	Quick Un Under	546
	viol, violat, <i>to hurt.</i>		vor, vorac, vour, <i>to eat greedily.</i>		wit, wis, wiz, <i>to know.</i>
Con Re Sur	537	De Omni			547
	viv, vict, vit, <i>to live.</i>				zeal, jeal, <i>emulation.</i>

PREFIXES.

These twenty prefixes occur frequently, and should be carefully
learned with their meanings.

Ab, a, abs, adv, v,	<i>from.</i>
Ad, a, ac, af, ag, al, an, ap, ar, as, at,	<i>to.</i>
Ante,	<i>before.</i>
Circum,	<i>around.</i>
Con, co, col, com, cor, coun,	<i>with, together.</i>
De,	<i>down, from.</i>
Dis, di, dif,	<i>apart.</i>
Ex, e, ef,	<i>out.</i>
In, ig, il, im, ir,	<i>upon, against, not.</i>
Inter,	<i>among.</i>
Ob, oc, of, op,	<i>towards.</i>
Per, pel, par,	<i>through, very.</i>
Pre, prea,	<i>before.</i>
Pro, por, pur,	<i>forward.</i>
Re, red,	<i>back, again.</i>
Se, sed, sine,	<i>without.</i>
Sub, suc, suf, sug, sum, sup, sur, sus, sou, su,	<i>under, after.</i>
Super, sur,	<i>above.</i>
Trans, tra, traf, tres,	<i>over, beyond.</i>
Un,	<i>not.</i>

PREFIXES.

These occur less frequently than those of the previous list.

A,	<i>on.</i>	Hyper,	<i>above.</i>
A, an	<i>without.</i>	Hypo, hyp,	<i>under.</i>
Ambi, amb, am,	<i>around.</i>	Intro,	<i>within.</i>
an,		Juxta,	<i>close by.</i>
Amphi,	<i>around, on both sides.</i>	Meta, met,	<i>after.</i>
Ana,	<i>up, backwards.</i>	Meth,	<i>beyond.</i>
An(d,)	<i>against.</i>	Mill, mil,	<i>thousand.</i>
Anti, ant,	<i>against.</i>	Mis,	<i>wrong.</i>
Apo, ap, aph,	<i>from, off.</i>	Mono,	<i>one.</i>
Arist,	<i>best.</i>	Ne, neg,	<i>not.</i>
Aut,	<i>self.</i>	Non,	<i>against.</i>
Be	<i>near.</i>	Octo,	<i>eight.</i>
Bene,	<i>well.</i>	Ortho,	<i>straight.</i>
Bis, bi,	<i>two, twice.</i>	Out,	<i>beyond.</i>
By,	<i>beside.</i>	Over,	<i>too much.</i>
Cata, cat,	<i>down, against.</i>	Para, par,	<i>beside.</i>
Cent,	<i>hundred.</i>	Pene,	<i>almost.</i>
Dec,	<i>ten.</i>	Penta,	<i>five.</i>
Demo,	<i>people.</i>	Peri,	<i>around.</i>
Dia, di,	<i>through.</i>	Post,	<i>after.</i>
Dodeca,	<i>twelve.</i>	Preter,	<i>beyond.</i>
Dys,	<i>bad.</i>	Prim, prin,	<i>first.</i>
Ec,	<i>out.</i>	Quadr,	<i>four.</i>
En, em,	<i>in.</i>	Quinqu,	<i>five.</i>
Enter,	<i>between.</i>	Quint,	<i>five.</i>
Epi, ep, eph,	<i>upon.</i>	Retro,	<i>backward.</i>
Equi,	<i>equal.</i>	Semi,	<i>half.</i>
Extra,	<i>beyond.</i>	Sept,	<i>seven.</i>
Eu, ev,	<i>well, good.</i>	Sex,	<i>six.</i>
For,	<i>against.</i>	Subter,	<i>under.</i>
Fore,	<i>before.</i>	Tetra,	<i>four.</i>
Hept,	<i>seven.</i>	Theo,	<i>god.</i>
Hetero,	<i>other.</i>	Tri,	<i>three.</i>
		With,	<i>against.</i>

SUFFIXES.

These twenty suffixes occur frequently, and should be carefully learned with their meanings.

Ac, ic	.....	pertaining to.
Al, El, ile	.....	pertaining to.
An, ain, en, ine, une, ne, on	.....	pertaining to.
Ance, ancy, ence, ency	.....	quality of, act of.
Ant, ent	.....	that which, one who; quality of, sing.
Ary, ory	.....	pertaining to; one who, that which.
Ate, ete, ite, ute	.....	like: that which, one who; to make.
Ble, bil	.....	that may or can be.
Er, or	.....	one who, that which.
Ful	.....	abounding in.
Ton, on	.....	act of, state of, that which.
Ish	.....	to make, to give; like.
Ity, ety, ty	.....	quality of, state of, ness.
Ive	.....	having the quality of, that which.
Ly	.....	like.
Ment	.....	act of, state of, that by means of which.
Ness	.....	quality of, state of.
Ous, ose	.....	having the quality or property of.
Ure	.....	act of, state of being, that which.
Y	.....	full of; state of, quality of.

SUFFIXES.

These occur less frequently than those of the previous list.

Ace,	that which.	Et,	diminutive, one who, that which.
Aceous,	ac+eous.	Eth,	sign of 3d pers.
Acity,	ac+ity.	Fic,	ing. in verbs.
Acle,	doer, place.	Fy,	to make.
Acy,	state of being.	G,	fic.
Ade,	having the quality of, that which.	Hood,	ing.
Age,	collective, state of being.	Ical,	state of being.
Ar,	pertaining to.	Ice,	ic+al.
Ard,	one who, that which.	Icity,	that which, quality of, state of.
Asm,	ism.	Icle,	ic+ity.
Atory,	ate+ory.	Ics,	cle.
Bly,	ble+ly.	Id,	doctrine, art, or science of.
Ce,	state of, quality of, adverbial.	Ie,	having the quality of.
Cle,	diminutive.	Ifc,	y.
Cule,	diminutive.	Ify,	fic.
Cy,	acy, participial.		fic.

D,	<i>did or was.</i>	Ing,	<i>participial, act of, state of, that which.</i>
Dom,	<i>that which, jurisdiction, state of being.</i>	Iot,	<i>ot.</i>
Ed,	<i>participial, did or was.</i>	Ious,	<i>ous.</i>
Ee,	<i>one who.</i>	Isan,	<i>one who.</i>
Eer,	<i>one who,</i>	Ise,	<i>to make, to give.</i>
El,	<i>diminutive.</i>	Ism,	<i>state of being, act of, idiom of, doctrine of.</i>
En,	<i>participial, that which, to make, made of, to become.</i>	Ist,	<i>one who.</i>
Enger,	<i>one who.</i>	Ix,	<i>she who.</i>
Er,	<i>more.</i>	Ize,	<i>ise.</i>
Ery,	<i>ary.</i>	Kin,	<i>diminution.</i>
Escence,	<i>state of becoming</i>	L,	<i>le.</i>
Escent,	<i>becoming.</i>	Le,	<i>diminutive, frequentative, instrumental.</i>
Esque,	<i>like.</i>	Less,	<i>without.</i>
Ess,	<i>feminine, state of being.</i>	Let,	<i>diminutive.</i>
Est,	<i>most, sign of 3d pers. sing. in verbs.</i>	Like,	<i>similar to.</i>
Men,	<i>that which.</i>	Ling,	<i>diminutive.</i>
Mence,	<i>men+ce.</i>	M,	<i>that which, sign of the obj. case.</i>
Min,	<i>that which.</i>		<i>ral, sign of the poss. case, sign of the 3d pers. sing. in verbs.</i>
Mony,	<i>that which.</i>	Ship,	<i>office of.</i>
N,	<i>participial, that which.</i>	Some,	<i>having the quality of, causing.</i>
Nce,	<i>adverbial.</i>	St,	<i>est.</i>
Ne,	<i>participial.</i>	Ster,	<i>one who.</i>
Ocity,	<i>ac+ity.</i>	Stress,	<i>she who.</i>
Oid,	<i>like.</i>	T,	<i>participial, did or was, that which.</i>
Om,	<i>that which.</i>	Ter,	<i>the act of.</i>
On,	<i>that which, diminutive, augmentative, instrumental.</i>	Th,	<i>quality of, that which, sign of 3d pers. sing. in verbs, adverbial.</i>
Or,	<i>ness, one who, that which.</i>	Tude,	<i>state of being.</i>
Ory,	<i>relating to, of place, that which.</i>	Ture,	<i>that which is to be.</i>
Ot,	<i>diminutive, that which.</i>	Ude,	<i>ness.</i>
R,	<i>adverbial, sign of the poss. case.</i>	Ule,	<i>diminutive.</i>
Ren,	<i>sign of the plural stress.</i>	Ulent,	<i>full of.</i>
Ress,	<i>jurisdiction.</i>	Ward,	<i>in direction of.</i>
Ric,	<i>whole of, practice of.</i>	Ways,	<i>adverbial.</i>
Ry,	<i>sign of the plu-</i>	Wise,	<i>adverbial.</i>
S,		Yer,	<i>one who.</i>
		Zen,	<i>one who.</i>

